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Final Edition]

ROYAL ACADEMY OF ARTS

EXHIBITION OF FRENCH ART

1200—1900

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THEIR MAJESTIES THE KING AND QUEEN
THE PRESIDENT OF THE FRENCH REPUBLIC

1932
BURLINGTON HOUSE, PICCADILLY
LONDON

PRINTED IN GREAT BRITAIN BY
WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, LONDON, S.E.1.

The Exhibition opens on Monday, January 4, and closes on Saturday, March 12.

Hours of Admission : 9.30 A.M. to 9 P.M. Thursdays.
9.30 A.M. to 7 P.M. other week-days.
No Sunday Admission.

Price of Admission : 5*s*. Fridays ; 1*s*. 6*d*. other days.

Price of Catalogue : 1*s*. 6*d*., paper cover.

Season Tickets : £1 1*s*.

Reduced Price Tickets.

Principals of Schools of Art can obtain Season Tickets for Teachers and Art Students on their registers at the special rate of 5*s*.

Principals of all Schools can obtain single tickets at half-price (9*d*.) in lots of 10 or more, for the use of their pupils. The tickets cannot be used on Fridays.

Secretaries of Institutes, Guilds or Working Men's or Girls' Clubs can obtain single tickets at 1*s*. in lots of 10 or more, for the use of their members. The tickets cannot be used on Fridays.

Visitors are required to give up their sticks and umbrellas before entering the Galleries ; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

An Illustrated Souvenir of the Exhibition is on sale in the Galleries, price 5*s*.

Photographs of a large selection of the Exhibits are on sale in the South Room, and by arrangement with the Medici Society, Ltd., colour prints and post-cards of the works exhibited are on sale in the Vestibule on the basis of the Exhibition funds participating in the net results.

LECTURES

AT THE BRITISH ACADEMY, BURLINGTON GARDENS, W.

THE following Lectures on French Art have been arranged. They will be given at the British Academy, Burlington Gardens, W. 1, at 5 p.m., commencing on January 8.

Date.	*Lecturer.*	*Subject.*
8 January	Trenchard Cox, Esq., M.A.	The Primitives.
15 ,,	Sir Reginald Blomfield, R.A., Litt.D.	French Architecture, 1494–1774 and 1932.
22 ,,	Professor R. Gleadowe, M.A.	French Painting and Sculpture of the 19th century.
29 ,,	A. M. Hind, Esq., O.B.E., M.A.	Claude Lorrain.
5 February	Professor Tancred Borenius, Ph.D., D.Lit.	Classical Tradition.
12 ,,	A. F. Kendrick, Esq.	French Tapestry, Decorative Art.
19 ,,	M. Paul Jamot.	David and Prud'hon.
26 ,,	Frank Rutter, Esq., B.A.	The Impressionists.

Price of Tickets for the Series, 15*s.*; for Single Lectures, 2*s.* 6*d.* each. Obtainable from the Secretary, Royal Academy of Arts, Piccadilly, W. 1.

AT THE VICTORIA AND ALBERT MUSEUM.

The following Lectures, illustrated by lantern slides, will be given in the Lecture Theatre of the Museum from 5 to 6 p.m. on Thursdays. Admission free.

Date.	*Lecturer.*	*Subject.*
14 January	H. Clifford-Smith, Esq., F.S.A.	French Furniture as Shown in Pictures.
21 ,,	Martin Hardie, Esq., R.I., R.E.	The Etchings of Méryon.
28 ,,	William King, Esq.	Sèvres Porcelain.
4 February	Arthur Gardner, Esq., F.S.A.	French Mediæval Sculpture.
11 ,,	A. F. Kendrick, Esq.	French Textile Art.
18 ,,	Miss Joan Evans	French Goldsmiths' Work of the Middle Ages.
25 ,,	H. L. Wellington, Esq.	The Paintings of Delacroix.

The Museum is open free from 10 to 6 on Week-days and from 2.30 to 6 on Sundays.

AT UNIVERSITY COLLEGE, GOWER STREET, W.C.

Four Public Lectures, illustrated by lantern slides, on French Art will be given in the Great Hall at University College, London, during February, at 5 p.m. Admission free, without tickets.

Date.	*Lecturer.*	*Subject.*
8 February	Dr. Tancred Borenius	The Artistic Relations between France and England through the Ages.
10 ,,	M. R. Huyghe	Delacroix. (*In French.*)
17 ,,	Dr. W. L. Hildburgh, F.S.A.	French Mediæval Goldsmiths' Work.
19 ,,	M. Paul Vitry	Le Portrait Français de Coysevox à Houdon. (*In French.*)

AT BEDFORD COLLEGE FOR WOMEN (UNIVERSITY OF LONDON), REGENT'S PARK, N.W.

Five Public Lectures on French Art will be given at Bedford College, London, on Thursdays, at 5.15 p.m.

Date.	*Lecturer.*	*Subject.*
14 January	Roger Fry, Esq., LL.D.	Modern French Art.
21 ,,	John Rothenstein, Esq., Ph.D., M.A.	French Painting from the Revolution to Impressionism.
4 February	C. H. Collins Baker, Esq.	18th-Century Painting.
11 ,,	M. Paul Jamot	17th-Century Painting.
18 ,,	M. Paul Vitry	Mediæval Sculpture. (*In French.*)

Admission free by ticket, on application to the Secretary, stating date and sending stamped addressed envelope.

BRITISH MUSEUM.

Concurrently with the Exhibition a Special Exhibition of French Drawings, Engravings and Manuscripts is being held at the British Museum. The Museum is open free daily from 10 to 6 and Sundays from 2 to 6.

EXHIBITION OF FRENCH ART

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INTRODUCTION

I

La France après la Belgique, la Hollande et l'Italie a été accueillie par l'Académie royale de Londres. Nous tentons d'offrir à nos hôtes une image de l'Art Français. Ceux qui connaissent les périls d'une pareille entreprise nous excuseront s'il en est que nous n'avons point évité. Un portrait risque parfois de ressembler au modèle, il ressemble toujours au peintre. Entre tant d'expressions diverses, de présentations possibles, il nous a fallu décider. Nous n'avons pas, il est vrai, suivi toutes nos préférences, obligés de nous limiter aux prêts qui nous étaient consentis. Poésie, musique ou drame se transportent à travers le monde par la lettre ou par le son, et pour les faire vivre à jamais " c'est assez d'un enfant sur sa mère endormi." Les œuvres des arts plastiques doivent se présenter elles-mêmes. Aucune reproduction ne s'admet sur une cimaise. La France et la Grande Bretagne, la plupart des pays d'Europe, les États-Unis d'Amérique ont apporté leur tribut. C'est la gloire de notre école d'être la parure du monde ; il n'en est que plus malaisé d'assembler ses membres épars. Autun, Bruxelles et Chicago, nous rendent le maître de Moulins ; Chardin émigre de Glasgow, de Dublin et de Stockholm ; Fragonard nous vient d'Amiens, de Hongrie et de New York. Ainsi des œuvres lointaines vont se trouver rapprochées, pour un jour sans lendemain, et leur voisinage imprévu permettra des études nouvelles, des comparaisons fructueuses, de plus solides raisons de comprendre et d'admirer. Rapprochement des œuvres, rapprochement des hommes. Il ne s'agit pas d'une tribune où seule permet d'accéder la célébrité mondiale. Il ne s'agit pas non plus d'un inventaire détaillé, méthodiquement divisé par époque et par école. Notre portrait de l'art français en accuse les traits essentiels, le dépouillant de l'accessoire, du contingent, de l'éphémère. C'est moins une somme qu'une synthèse ; tous les arts y concourent. On les divisait jadis en mineurs et en majeurs : reliquaires, émaux, tapisseries valent les peintures ou les marbres. Il est de petits artistes, il n'est pas de petits arts. Huit siècles sont ici présents ; ils n'attestent pas un progrès comme il s'en dégage des sciences, car les moyens n'ont guère changé et le génie, s'il se compare, demeure rebelle au classement ; du moins portent-ils en eux l'empreinte des générations.

Le livre de l'humanité est surtout un livre d'images. En France l'Église et la Cour, la bourgeoisie et le peuple en ont successivement inspiré toutes les pages. Des abbayes et des châteaux l'art a gagné la vie urbaine. La plante fragile qui, longtemps, n'a fleuri que pour les élites pousse de vigoureux rameaux vers les foules éprises à leur tour de vie sensible et spirituelle. Ses racines plongent au loin par delà nos provinces frontières qui mêlent au génie national celui des pays étrangers. Les Flandres et l'Italie les ont nourries de leur sève. Poussin a vécu à Rome ; Watteau est né à Valenciennes, la veille encore étrangère. Mais ils sont de pensée française : l'un a sans cesse opposé la raison à la rhétorique, l'autre privé de Paris n'eût créé que des " magots." " On se sert bien des couleurs," disait le bonhomme Chardin, " mais on peint avec son sentiment." Lebrun consulte Descartes. Les discours de l'Académie sont des discours sur la méthode ; si habile que soit la main, c'est le cerveau qui la guide. Il n'est pas de peinture en France qui ne soit intelligence. De là son humanité, égale à celle que Rivarol attribuait à notre langue.

Les siècles, en apparence, juxtaposent les contraires ; le mauvais goût est toujours celui qui régnait le veille. " L'Angleterre," dit Saint-Evremond, " sait élever des barrières, la France des barricades." Sans doute, mais la barricade se renverse plus aisément. Nos révolutions éphémères n'égarent jamais pour longtemps le fil de la tradition, et l'on pourrait dire des formes ce qu'Horace disait des mots, " Beaucoup renaîtront plus tard qui maintenant ont disparu et beaucoup disparaîtront qui sont maintenant en honneur." Le Némésis des Grecs symbolisait à la fois la mesure et la vengeance. La déesse faisait peser le châtiment du destin sur ceux dont la coupable audace avait enfreint l'ordre établi par les lois divines et humaines. La France, dont la forme même semblait déjà aux anciens résulter d'une harmonie voulue par la Providence, a fait son histoire et son art à l'image de son sol. L'exubérance des tardives floraisons gothiques a conduit à la Renaissance, les fantaisies de la rocaille aux rigueurs du style Empire, la fluidité des lumières impressionnistes à la recherche des volumes et l'abus des ornements à l'aride simplicité du présent. Ainsi, comme la vertu réalise, selon Aristote, un milieu entre deux excès, notre art nait d'un équilibre entre deux oscillations. " Tu fais français," disait David à son élève préféré, en matière de suprême reproche. Faire français, c'était alors peindre à la manière frivole et pour jamais discréditée de Watteau et de Fragonard. Parcourez ici les cimaises : de Gilles et de la Guimard à Madame Seriziat, si loin que vous croyez être, vous n'avez pas quitté la France. Toutes les libertés conquises au cours du XIX$^{\text{ème}}$ Siècle ne signifient nullement la rupture avec le passé. Renoir s'apparente à Watteau. Ses canotiers, ses banlieusards sont les fils des baladins qui servaient au Décameron ou à l'Assemblée dans un parc. Cythères de Bougival, Jocondes du canotage continuent le même poème de lumière et de volupté. C'est la gloire de notre époque de ne plus brûler aujourd'hui ce qu'elle adorait hier, d'avoir enfin mis un terme à la séculaire querelle des anciens et des modernes, de penser après Pascal que toute la suite des hommes pourrait n'être que le même homme qui continuerait d'apprendre.

Nous avons eu le souci de mettre notre tableau en harmonie avec son cadre. Nous eussions voulu placer au seuil de l'Exposition la célèbre tapisserie brodée par la reine Mathilde qui, plus heureuse que Pénélope, put terminer son ouvrage et léguer à l'avenir l'image des premiers combats entre Saxons et Normands. Du moins avons-nous évoqué le souvenir du roi Jean, captif à la tour de Londres. Puis les routes des invasions deviennent celles des échanges et des conquêtes pacifiques. Après Nicolas Largillière qui reçoit de Peter Lely la tradition de Van Dyck, après Delacroix, Géricault, qui recueillent l'inspiration de Lawrence et de Bonington, après Monet et Pissarro qui viennent étudier Turner, après Alphonse Legros dont l'atelier de Kensington a réuni tant d'élèves et connu tant de succès, combien d'autres ont passé et passent encore aujourd'hui l'étroite mer qui nous sépare et dont aucune traversée n'a jamais été stérile. La place prépondérante tenue par la peinture anglaise dans tous nos salons annuels atteste la continuité des échanges entre nos deux peuples.

" L'art est là pour qu'on le voie," aimait à répéter Goethe, " et non pas pour qu'on en parle." Qu'il y ait un art français, qu'il soit égal aux plus grands, qu'il se soit servi des autres sans jamais leur être asservi, cela ne peut être l'objet d'une affirmation doctrinale. Nous vénérons ce passé, nous n'en tirons pas d'orgueil. Nous ne demandons pas qu'on nous admire, encore moins qu'on nous imite ; nous souhaitons que l'on nous connaisse avant que de nous juger. Puisse cette Exposition témoigner une fois de plus qu'à travers de nombreuses et profondes révolutions notre art comme notre peuple, toujours fidèle à son histoire, demeure égal à son destin.

PAUL LÉON.

INTRODUCTION

II

FRENCH ART AND ENGLAND

SUPERFICIALLY, French and English art since the Middle Ages have travelled very different roads. In France the tradition transmitted from Greece to Italy has been consciously and enthusiastically embraced and shaped to give full play to her artists' genius; in England, that same tradition, while receiving ample lip service, has in general cramped creative instincts, and has often been followed only at risk of disaster. Yet beneath the surface other forces, notably those of race and geography, have bred a likeness of informing spirit which has so linked the arts of the two countries that the achievements of the one have been a frequent challenge or inspiration to the other. So English visitors to the Exhibition, in the presence of an art more rationalized and more coherent than their own, will nevertheless feel a sense of familiarity; as though the warp of the fabrics were the same, however different the weaving.

During the Middle Ages, indeed, the arts of England and France were at times so closely related as to be scarcely distinguishable. The Channel was less a barrier than a means to intercourse; and so the artists of twelfth-century Winchester and of thirteenth-century St. Albans could help to direct an activity in France which culminated in the great school of architecture, painting and sculpture, which had the Sainte Chapelle as its centre in the time of Suger and St. Louis. In its turn, that school exercised decisive influence on the school of Westminster in the latter part of the thirteenth century, as the still unsettled controversy concerning the nationality of the famous retable in Westminster Abbey witnesses. A little later, English manuscript illumination achieved such a reputation that English painters are found working in Paris, part founders of the Parisian School which, with Jean Pucelle as one of its greatest figures, was to dominate Northern Europe, influence the art of Italy, and inspire three of the greatest pieces of late Medieval painting—the Parement de Narbonne, the Portrait of Richard II in Westminster Abbey, and the Wilton Diptych in the National Gallery. Meanwhile, France had provided models, if not the actual material, for English workers in stained glass; French architecture and monumental sculpture found imitation in England; while English tomb figures and alabaster carvings travelled into France and more distant countries.

With the end of the Middle Ages, this intimate relation ceased Under the artistic domination of first Flanders and then Italy, the two countries pursued virtually independent paths. For close on three centuries, save in architecture and the crafts, England became artistically an outlying province of the Netherlands; while France turned to Italy, and achieved that synthesis of Northern feeling with Italian abstraction, which issued in French art of the seventeenth century. An England whose painting was dominated by Van Dyck. Lely and Kneller, was not likely to be very sympathetic towards an art of which Poussin and Claude were the great masters; but in other arts a tentative commerce took place. The sculptors Francis Anguier and Ambrose Duval are recorded to have made sepulchral monuments here, in the reign of Charles I; Jean Varin, the medallist, worked for English patrons, and Nicolas Briot designed the medal commemorating the coronation of Charles I in Edinburgh; and Hubert le Sueur has left a permanent memorial to himself in the equestrian statue of the king which looks down Whitehall—enjoying better fortune than Dalou, whose charming group with its preposterous canopy, behind the Royal Exchange, rarely attracts even a passing glance.

From such casual intercourse, a new intimacy developed in the eighteenth century. With some measure of peace, and rapid growth in prosperity, the tradition of patronage founded by Arundel, Buckingham and Charles I, revived with extraordinary vigour, including in its scope both contemporary and earlier French art. Largillière, once pupil of Lely, visited England on several occasions to execute commissions; the Earl of Portland, sent on a mission to Louis XIV, employed Rigaud to paint his portrait, as did his son and Matthew Prior, who dubbed the artist, for his delays, as " that rascal Rygault "; and J. B. van Loo, established here for several years, proved a formidable rival to the English painters of the day. Similarly, the decorative painters Rousseau and de la Fosse had considerable success, and the better-known Laguerre achieved a great reputation; while the distribution throughout English country houses of the flower pieces of Jean-Baptiste Monnoyer testifies to their popularity. Social intercourse between the fashionable worlds of London and Paris was constant; and during the supremacy of Sir Joshua Reynolds, and probably under his influence, the relations of English painters with their French contemporaries were also cordial. Hogarth's one visit to France, which began and ended with a short stay in a Calais prison, was hardly a success; but Reynolds himself visited Paris several times, and had there in Doyen one of his oldest friends. Dominic Serres, the marine painter, became a foundation member of the Royal Academy; and at the Exhibition of 1772 De Loutherbourg (afterwards R.A.), Olivier and Pasquier, were exhibitors.

Nevertheless French rococo art found comparatively little patronage in England, and exercised little influence. Mercier had some popularity as a painter of conversation pieces, Gravelot won a reputation as an illustrator, and Roubiliac held unchallenged supremacy as a sculptor; but Liotard, La Tour and Perronneau found the competition of Reynolds, Cotes, Ramsay and Gainsborough beyond their power to meet. English eighteenth-century furniture and porcelain may owe something to contemporary French work, though this is disputable; and Watteau himself was held in comparatively small esteem, though he gets passing praise as a colourist from Reynolds in the *Discourses*. His one visit to England was as a broken man seeking health; but he can claim to have inspired one English masterpiece—Gainsborough's *Mall*, now in the United States.

But looking in another direction, French influence on English art was profound. English collectors and English artists alike recognised the greatness of Poussin and Claude. The enthusiasm and perspicacity of those collectors assembled in this country a wealth of masterpieces which has served to enrich half the collections in the world, and still remains unrivalled, and so provided artists with material for study. Imitators such as Wootton and Lambert are of little importance; but to have afforded suggestion and inspiration to a Richard Wilson is another matter. Wilson's admiration was implicit; but Reynolds's was explicit. The famous *Discourses* themselves owe much to French theory and criticism of art in the seventeenth and eighteenth centuries, clarified and humanized by Reynolds' profound common-sense and practical knowledge. Repeatedly, to emphasize the principles he lays down, he adduces examples; and of French painters it is Poussin he chiefly cites. Reynolds' practice as a collector corresponded with his theories. He it was who, after the Duke of Rutland had purchased the *Seven Sacraments*, tried to buy them for himself; the Claudes of his own collection became famous; and his Sebastien Bourdon, now in the National Gallery, is perhaps that painter's finest work. Gainsborough, perhaps, might normally have been unwilling to follow Reynolds in his admiration; but during his evidence in a lawsuit concerning the authenticity of a Poussin, he stated that "he had seen and studied most of the celebrated works of Poussin and that he had always been charmed with the sweet simplicity of the effect and the elegance of the drawing."

It is curious that England was scarcely touched at all by the French Neo-Classic movement, of which Poussin was one of the deities. Such influence as passed was in the other direction. The brothers Adam helped to create the *Empire* style in France; and Flaxman's illustrations served as copy-books to the followers of David and Ingres. But the influence of Poussin, and especially of Claude, waxed in England. The break-up of great French collections consequent upon the Revolution gave new opportunities to English collectors, which were eagerly taken; and a new generation of artists was ready to learn from their acquisitions. Sir George Beaumont's Claudes, now in the National Gallery, were celebrated; and to these John Constable had access. Constable's enthusiasm was boundless, finding expression not only in his letters, but in the making of copies, and was crystallized in one of his lectures on landscape painting. "Claude has been deemed the most perfect landscape painter the world ever saw, and he fully merits the distinction. The characteristics of his pictures are always those of serene beauty. Sweetness and amenity reign through every creation of his pencil; but his chief power consisted in uniting splendour with repose, warmth with freshness, and dark with light." Turner, inspired from similar sources, paid both Poussin and Claude the compliment of imitation; and then challenged Claude on a grand scale by the bequest of his *Dido building Carthage* and *The Sun rising through Vapour* to the National Gallery, to be hung for ever near two famous Claudes.

So, to seventeenth-century French art may be assigned a decisive share in the rise of modern landscape painting. Soon England was to pay back something of the debt she had incurred. Géricault came here to find, in the work of Lawrence and others, a freedom of brushwork and a bold use of colour, suited to his ardent temperament. The influence on Delacroix of Constable's landscapes, exhibited at the Louvre in 1824, is an oft-told story, also that of the swift handling and luminous colour of Bonington. In Barbizon, too, Constable's sincerity of approach and intimate knowledge of nature had made him a prophet. So the path was being cleared for the Impressionists.

Meanwhile, Poussin and Claude were becoming discredited. In England, the pre-Raphaelites and the Gothic revivalists would have none of them; and Ruskin, in flagrant contradiction of his admiration for Turner, abused them from the house-tops. In France, the cult of realism and reproduction of the visual image was ousting older ideals and methods. Here again, an English painter pointed a way; for the later works of Turner, with their concentration upon problems connected with light, was a starting-point for Monet and Pissarro.

Thenceforward, France has set the pace for the world. English painters have recast Impressionist methods in a native mould, but on the basis of inspiration from Paris and Normandy; and everywhere, Post-Impressionism is toiling in the wake of French exploration and discovery.

W. G. CONSTABLE.

EDITORIAL NOTE

In the preparation of the Catalogue, Mr. W. G. Constable has acted as general editor, in collaboration with Mr. Trenchard Cox, on whose shoulders most of the work has fallen. The entries for the majority of the exhibits have been written by M. Charles Sterling (earlier pictures and drawings); Mdlle. Delaroche-Vernet (nineteenth-century pictures and drawings); M. Luc Benoist (sculpture); M. Georges Fontaine (objets d'art); M. Émile Dacier (manuscripts). Mr. Cox has prepared the entries for exhibits other than drawings coming from Great Britain and Italy. The entries for drawings coming from Great Britain are by Mr. Campbell Dodgson and Dr. K. T. Parker.

The work of translation has been shared by Miss Anderson, Miss Chamot, Mrs. Constable, Mr. Cox, Mr. Campbell Dodgson, Mr. Croft Murray, and Dr. Parker. For revision of descriptions, to economise space, and for re-arrangement of the entries prepared in France, Mr. Constable is responsible. To Mr. W. R. M. Lamb many thanks are due for help in proof correction, and in other ways; and to Mr. C. W. Tanner, Registrar, and to Mr. E. E. V. Wright, Librarian, of the Royal Academy, for their unfailing and systematic help throughout. In the revision of the successive editions of the Catalogue, the editors have received valuable help from Miss Anderson and Mr. Croft Murray; and are much indebted to the criticisms, suggestions and researches which scholars throughout the world have communicated to them.

The lectures, which have played and are playing so important a part in explaining the Exhibition, have been organized by Mr. F. J. P. Richter, to whom the warm thanks of the Committee are due.

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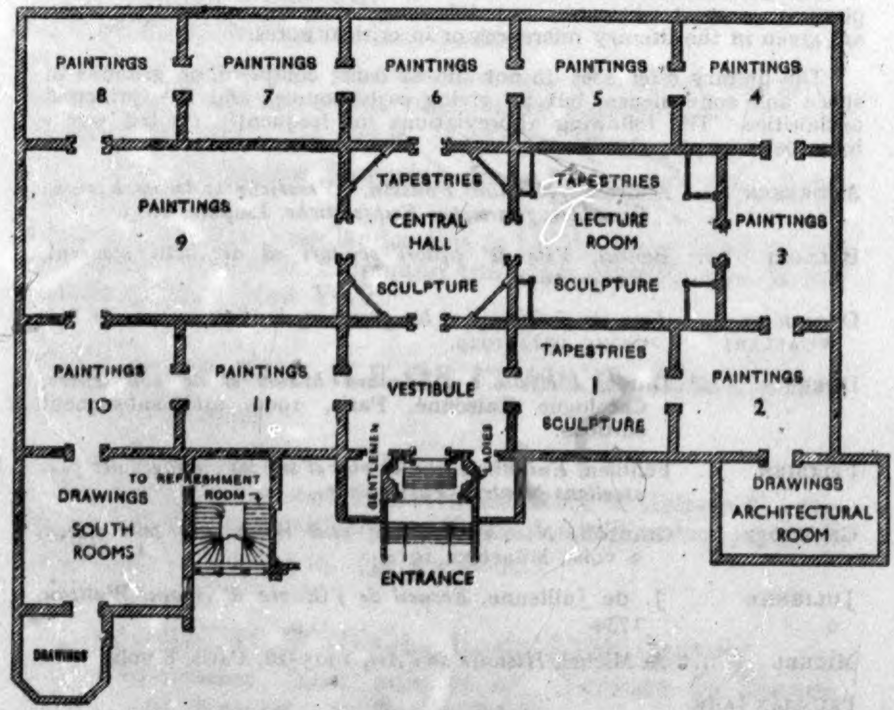
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SOUTH ROOMS
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ARCHITECTURAL ROOM
ENTRANCE
DRAWINGS

THE REFRESHMENT ROOM
(OPEN FROM 9.30 A.M. TO 6 P.M.)
IS REACHED BY THE STAIRCASE FROM THE SOUTH ROOMS

EXPLANATORY NOTE.

In the descriptions, **right** and **left** refer to the right and left of the spectator unless the context clearly implies the contrary.

In the sizes, height precedes width. The pictures and tapestries are given in inches and metres; the sculpture, drawings, *objets d'art* and manuscripts are given in inches and centimetres.

The attributions are for the most part those of the lenders of the pictures, or are traditional; but differences of opinion concerning them are given in the literary references or in critical notes.

The literary references do not aim at being complete, on grounds of space and convenience, but at giving early sources and the principal authorities. The following abbreviations for frequently quoted works have been employed :—

ANDRESEN ...	Andresen, *Nicolaus Poussin. Verzeichniss der nach seinen Gemälden gefertigten Kupferstiche*, Leipzig, 1863.
BELLORI ...	Bellori, *Vite de' pittori scultori ed architetti moderni*, Roma, 1672.
DACIER ET VUAFLART	*Jean de Jullienne et les graveurs de Watteau au XVIII^e Siècle*, 1922–1929.
DURET ...	Duret, *L'Histoire d'Edouard Manet et de son œuvre*, Catalogue Raisonné, Paris, 1902, and subsequent editions.
FÉLIBIEN ...	Félibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, Paris, 1685.
GRAUTOFF ...	Grautoff, *Nicolas Poussin, sein Werk und sein Leben*, 2 vols., München, 1914.
JULIENNE ...	J. de Jullienne, *Recueil de l'Œuvre d'Antoine Watteau*, 1734.
MICHEL ...	A. Michel, *Histoire de l'Art*, 1905–26, Paris, 8 vols.
PRUSSIAN JAHRBUCH ..	*Jahrbuch der Preussischen Kunstsammlungen.*
ROBAUT ...	*L'Œuvre de Corot*, Paris, 1904–6.
SMITH ...	Smith, *Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters*, London, 1837.
VIENNA JAHRBUCH	*Jahrbuch der Kunstsammlungen des Allerhöchsten Kaiserhauses*, Wien.
WAAGEN ...	Waagen, *Art Treasures in Great Britain*, London, 1857.

CATALOGUE

GALLERY I

PAINTINGS, TAPESTRIES, SCULPTURE, OBJETS D'ART, MANUSCRIPTS.

ANONYMOUS, Late XIVth Century

1 Vierge à l'Enfant

Lent by PAUL BOTTENWIESER, BERLIN.

The Virgin and Child. She wears a pale blue cloak with green lining ; the Child has a pink robe. Gold background.

Tempera on panel. 3⅜×2⅜ in. (0.085×0.06).

Lit. : Fry, *Burlington Magazine*, June, 1903 ; *Les Arts*, June, 1904, 33 sqq.

According to Max Friedländer this is by the same hand as the two panels from the Lippmann collection (Berlin) now in the Morgan Library, New York.

SCHOOL OF THE ÎLE DE FRANCE, XIIth Century

2 Chapiteau

Lent by ROYALL TYLER, PARIS.

A Capital carved on one side with the story of Balaam and the Ass, and on the other with the sacrifice of Isaac (Numbers xxii, 21).

Limestone. 13½×14⅞ in. (34·5×38 cm.).

FRENCH SCHOOL, Early XVth Century

3 Tapisserie, laine, soie et or. Tenture de Scènes de Roman : le Fauconnier

Lent by the MUSÉE DES ARTS DÉCORATIFS, PARIS.

Tapestry, silk, wool and gold. Hanging representing a scene from a novel : the Falconer.

62¼×74 in. (1.58×1.88).

Coll. : Peyre. Bequeathed to the Musée des Arts Décoratifs, 1904.

Lit. : *Guide illustré du Musée des Arts Décoratifs*, Paris, 1923, 20 ; Migeon, *Les Arts du Tissu*, new edition, Paris, 1929, 326.

Probably woven in Arras.

Pendant to No. 36.

ANONYMOUS, Early XVIth Century

4 Le Songe de Jacob

Lent by George Durlacher, London.

Jacob's Dream. In the foreground of a wooded landscape Jacob lies asleep, seeing in his dream a ladder reaching from earth to heaven. Inscribed on the upper part of the frame: *SCALLA IACOB*; and on the lower part, *VIDIT IACOB SCALLA QVI SVMMITAS CELLOS TANGEBAT ET ANGELOS.*

Tempera (?) on canvas. 51×40½ in. (1.29×1.03).

Repr.: Studio, February 1932.

Perhaps School of Avignon. They were discovered some years ago in the neighbourhood of Avignon, and originally formed the two faces of the same panel. Not previously exhibited.

SLUTER, CLAUS (d. 1406) and DE WERVE, CLAUS (d. 1439)

Active at Dijon from 1385.

5 Tête et Buste d'un Christ couronné d'Épines

Lent by the Musée de la Commission des Antiquités de la Côte d'Or, Dijon.

Head and bust of Christ crowned with Thorns.

Stone with traces of painting. H. 24⅝ in. (62.5 cm.).

A fragment of the Crucifixion which surmounted the *Puits des Prophètes* in the Chartreuse de Champmol, near Dijon, executed 1398–1399. The Crucifixion appears to have been destroyed before the Revolution. The bust of Christ was found, during the 19th century, built into a wall in Dijon, and other fragments were discovered in 1841 in the well below the prophets.

Lit.: *Mémoires de la Commission des Antiquités de la Côte d'Or*, 1849–1850, iii, 32, vii, 5; *Catalogue du Musée de la Commission des Antiquités du Département de la Côte d'Or*, 1894, No. 1323; P. Vitry et G. Brière, *Documents de Sculpture Française*, 116; Kleinclausz, *Claus Sluter*, 65; Fernand Mercier, *La Chartreuse de Champmol*, 1920, 28.

ANONYMOUS, Late XIVth Century

6 Trois Apôtres

Lent by DR. G. F. REBER, LAUSANNE

Predella panel. Three Apostles, one of them Saint Bartholomew. Gold background.

Tempera and oil on plaster, canvas and wood. 11.3×24 in. (0.29×0.61).

Painted in the last quarter of the 14th century. The painting shows certain analogies with Spanish work. Never before exhibited.

ANONYMOUS, XVth Century

7 Le Calvaire

Lent by L. A. GABORIAUD, PARIS.

The Crucifixion. The Virgin wears a red dress and a black mantle lined with orange. St. John wears a red cloak. A winding road runs between olive-trees to Jerusalem, a walled city somewhat resembling Avignon, with pink and white buildings and churches.

Oil (?) on panel transferred from canvas. 44⅛ × 41¾ in. (1.12×1.06).

Coll.: Gaboriaud, sold June, 1929 (9).

Lit.: R. Fry, *Burlington Magazine*, xli, 53 (repr.); *Catalogue de la Vente Gaboriaud, Juin* 1929, No. 9, 8, 10 (repr.).

The composition of this picture resembles that of a fresco in the *Chapelle Cardinalice* of Innocent VI at Villeneuve-lèz-Avignon. It also has some affinity with certain Spanish pictures.

FRENCH SCHOOL, XIIth Century

8 Fragment de Pied de Candélabre

Lent by the MUSÉE DES BEAUX-ARTS, RHEIMS.

Fragment of the Foot of a Candlestick. Formed by a winged dragon, whose head rests on the ground, devouring two lions. A figure is riding on the dragon, holding on to the wings; two other figures are interlaced in the tail. The intermediate portion is composed of interlaced foliage with figures and animals, with settings for crystals cut *en cabochon*. Perhaps symbolical of light triumphing over darkness.

Bronze. H. 47¼ in. (1.20 cm.).

In the basilica of St. Remi till the Revolution. In 1792 the candlestick was sent to the melting pot, except this fragment, which was acquired by the Museum of Rheims. The bronze was seriously damaged in the fire at Rheims, 1914.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (329).

Lit.: Merlot, with notes by de Coquebert, *Manuscript*, 1619, 330; Bergeat, *Inventaire*, MS., 1793; *Magasin Pittoresque*, 1872, 201; *Travaux de l'Académie de Reims*, lxxix, 29; Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 14 (repr.).

ANONYMOUS, Early XVth Century

9 L'Enfance du Christ

Lent by Ch. A. de Burlet, Berlin.

The Childhood of Christ. The picture is a variation of the themes of the Nativity following an Apochryphal version, and of the Holy Family. Angels are repairing the thatch of the stable. In the foreground a midwife prepares the Child's bath, and angels bring water and dry linen. Before St. Joseph, who is seated at his carpenter's bench, three angels are singing. In the distance is the Annunciation to the Shepherds. Gold background.

Oil (?) on panel. 12¼×9¾ in. (0.31×0.25), including the frame.

Painted at the beginning of the 15th century. Figdor Collection, third sale, Berlin, September, 1930 (34).

Lit.: Betty Kurt, *Zeitschrift für bildende Kunst*, xxxiii, 1922, 20, 21, 8 (repr.); H. René d'Allemagne, *Histoire des Jouets* (repr.).

In feeling and iconographic details related to paintings of the Burgundian School, such as the diptych by Melchior Broederlam at Dijon; the diptych in the Mayer van der Bergh Collection (No. 17 in this Catalogue); or the diptych in the former Cardon Collection, Brussels. The gilt frame is decorated with ornaments which are perhaps combinations of letters interlaced.

ANONYMOUS, XIVth Century

10 L'Annonciation

Lent by Mr. and Mrs. Arthur Sachs, New York.

The Annunciation. The Virgin, in blue, is seated on a canopied throne. The angel, in gold brocade mantle with peacock-feather wings, kneels. Above, God the Father, with the infant Christ in place of the dove in a ray proceeding from him.

Tempera on panel. 13⅜×10¼ in. (0.34×0.26).

Coll.: Duke of Anhalt, Dessau.

Exhib.: New York, Kleinberger, *French Primitives*, 1927 (4); Fogg Art Museum, 1927; New York, Seligmann Galleries, 1927; Detroit, Institute of Art, 1928.

Lit.: *Catalogue of the Exhibition of French Primitives*, Kleinberger, New York, 1927, 25 (repr.); Winkler, *Belvedere*, 1927, xi, 6 (repr.).

Painted at the end of the 14th century, apparently in the South of France.

FRENCH SCHOOL, XVth Century

11 Tapisserie, laine et soie: Les Bûcherons

Lent by the Musée des Arts Décoratifs, Paris.

Tapestry, wool and silk. The Woodcutters. In a forest of oaks and chestnuts a number of men are sawing tree trunks and felling trees amid stags, wolves, sheep and birds. Above left centre, and again on the dog's collar are the arms of the Rollin family. A member of this family was Chancellor to the Duke of Burgundy, another is the Cardinal represented in the Nativity by the Maître de Moulins, No. 67.

124×195⅛ in. (3.15×4.96).

Coll.: Jules Maciet, who gave it to the Musée des Arts Decoratifs in 1907.

Exhib.: Antwerp, *Exposition de l'Art Flamand*, 1930, Tapestries (3).

Lit.: *Guide illustré du Musée des Arts Décoratifs*, 1926, 21; Hunter, *The practical book of Tapestries*, 1925; Göbel, *Die Wandteppiche*, 1928; Migeon, *Les Arts du Tissu*, 1929.

Probably made in Tournai, which was a French possession until 1526.

SCHOOL OF THE ÎLE DE FRANCE, XIVth Century

12 Une Sainte

Lent by the Collégiale de Mantes.

A Saint wearing a robe and mantle with a crown on her head and a veil showing part of her hair. Both forearms are broken.

Stone. H. 34¼ in. (87 cm.).

Probably the patron saint of the donor represented in No. 16.

For history, etc., see No. 16.

ANONYMOUS, XVth Century

13 Guerre de Troie : Arrivée de Penthésilée : la Bataille des Amazones : Pyrrhus revêt son Armure

Lent by the Musée du Louvre, Paris.

The Trojan War ; Arrival of Penthesilea ; Battle of the Amazons ; Pyrrhus dons his armour. Penthesilea, Queen of the Amazons, comes to the aid of the despairing Trojans. She is represented imploring Priam outside the city walls for permission to fight the Greeks ; followed by her Amazons and fugitives whose courage she has restored, brandishing her sword in the fight and breaking the ranks of the enemy. According to the augurs, only Pyrrhus could mend their fortunes ; in his tent he dons his father's breastplate, his spurs are put on, and his lance presented to him. To the right, Pyrrhus in another battle.

Pen and watercolour wash. 12×22⅜ in. (30.5×56.8 cm.).

Coll. : Gutbier.

Lit. : Dr. P. Schumann, *Der Troianische Krieg*, Dresden, 1898, 17 (repr.) ; J. Guiffrey, *Revue de l'Art ancien et moderne*, i, 1899, 205, 503.

Drawn about 1470. This drawing and that exhibited as No. 15 in this Catalogue belong to a series of eight designs for tapestries inspired by the " Roman de Troie," an epic poem composed by Benoît de Saint More in the 12th century. A tapestry in the Victoria and Albert Museum reproduces part of this composition.

FRENCH SCHOOL, XVth Century

14 Tapisserie, laine et soie : Scène champêtre

Lent by the Musée du Louvre, Paris.

Tapestry, wool and silk : a Rustic Scene.

37⅜×90⅝ in. (0.95×2.30).

Coll. : Godefroi Brauer. Given to the Louvre, 1922 ; exhibited since 1929.

ANONYMOUS, XVth Century

15 La Guerre de Troie

Lent by the Musée du Louvre, Paris.

Scenes from the Trojan War. To left, combat between Greek and Amazons, Penthesilea slain by Pyrrhus. In centre, Priam and Ulysses negotiating for peace ; the treason of Antenor, who reveals to Ulysses and Diomedes the secret of Troy's resistance. Above, to right, Antenor and Aeneas giving gold to Theano, Keeper of the Palladium ; below, the Trojans making a sacrificial offering.

Pen and ink washed with watercolours. 12×22½ in. (30.5×57.2 cm.).

Coll. : Gutbier.

Lit. : J. Guiffrey, *Revue de l'Art Ancien et Moderne*, i (1899), 205, 503 (repr.) ; Schumann, *Der Trojanische Krieg*, Dresden, 1898, 18 (repr.) ; Guiffrey, *Revue de l'Art Ancien et Moderne*, 1899, 205, 503 (repr.) ; Lavallée, *Le Dessin Français du XIII^e–XVI^e Siècle*, 1930, 75, 76, xxv ; *Burlington Magazine*, xliv, 1925, 35.

Drawn about 1470. One of a set of eight compositions, intended as designs for tapestry, inspired by the *Roman de Troie* composed in the twelfth century by Benoit de St. More. A panel of tapestry formerly in the Shouvaloff Collection corresponds with certain variations to the group of Priam and Ulysses negotiating peace. Cf. No. 13.

SCHOOL OF THE ÎLE DE FRANCE, First Half of XIVth Century

16 Une Donatrice

Lent by the Collégiale de Mantes.

A Donor, a Princess, wearing a veil, a wimple and a crown, stands holding a model of a church, which has two pointed arched windows with geometric tracery and three buttresses.

Stone. H. 33½ in. (85 cm.).

Represents the wife of Charles le Mauvais, King of Navarre and Count of Evreux, and decorated the screen, which closed the Chapelle de Navarre, erected on the south side of the collegiate church of Mantes between 1321 and 1364. It was accompanied by a similar figure of her daughter-in-law, and two statues of their patron saints. These three still exist ; two other figures have disappeared.

Lit. : P. Vitry et G. Brière, *Documents de Sculpture Française*, Nos. 8 and 10, 96 (repr.) ; *Catalogue du Musée de Sculpture comparée*, ii, 54 ; André Rhein, *Notre Dame de Mantes : Congrès archéologique de Paris*, 1919, 222.

Repr. : Cast in the Musée de Sculpture comparée, Paris, D. 69 and D. 71.

Cf. No. 12.

Attributed to MELCHIOR BROEDERLAM c. 1400.

17 A Diptych

Lent by the Musée Van der Bergh, Antwerp.

Left wing : The Nativity. The Virgin lies upon a cloth decorated with blue and gold lilies on a white ground, wearing a blue mantle lined with green. St. Joseph in red is cutting a stocking into strips ; the Child is held by Salome the midwife, who wears a dress of orange and gold brocade.

Right wing: St. Christopher. He wears a greenish yellow hat and carmine tunic lined with blue; the child Jesus, in a blue robe, holds a red globe. In the background the hermit is drinking from a jug; in the water are fish and a siren who holds a mirror and combs her long wavy hair. Landscape of dark trees against a vermilion sky.

On the reverse the Resurrection.

Tempera (?) on panel. Each shutter 13×8¼ in. (0.33×0.21).

From the Chartreuse de Champmol, near Dijon.

Exhib.: Antwerp, *Art Flamand*, 1930 (31).

Lit.: *Catalogue de la Collection Mayer van der Bergh*, 1904, No. 1 (repr.); P. A. Lemoisne, *Gothic Painting in France XIVth–XVth Centuries*, 1932, 59 (repr.).

Compare with No. 9.

ANONYMOUS, XVIth Century

18 Scenes from the Life of Saint Margaret

Lent by H.M. THE KING, BUCKINGHAM PALACE.

(1) Her arrest at the command of Olibrius; (2) her scourging; (3) St. Margaret and the Dragon; (4) her martyrdom.

Four panels joined together, each 13⅜×10 in. (0.34×0.25).

Coll.: Said to have come from a convent at Eichstadt; Oettingen-Wallerstein (W. 44).

Exhib.: Paris, *Exposition des Primitifs Français*, 1904 (174).

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs français*, 1904, 73; Cust, *Catalogue Raisonné of the Pictures in Buckingham Palace*, 1920, No. 273.

BURGUNDIAN SCHOOL, XVth Century

19 La Vierge à l'Enfant

Lent by the MUSÉE DES AUGUSTINS, TOULOUSE.

The Virgin and Child. She wears a dress trimmed with fur, and a mantle lined with vair. On her left arm she holds the Child, who leans forward blessing, while she turns her head in the opposite direction, which suggests that the group formed part of an Adoration of the Magi. The Virgin holds on her lap a book, partly wrapped in its *chemise*. The base is decorated with mouldings and sculptured leaves, with an effaced shield in front and the inscription: *Notre Dame de Grasse* (sic).

Stone, with traces of painting and gilding. H. 43⅜ in. (111 cm.); W. at base 28⅜ in. (72 cm.).

Lit.: *Catalogue des Collections de Sculpture et d'Épigraphie du Musée de Toulouse*, 1922, 318, No. 788; Gonse, *Les Chefs-d'œuvre des Musées de France*, 334 (repr.).

ANONYMOUS, End of XIVth Century

20 Diptyque

Lent by the DEUTSCHES MUSEUM, BERLIN.

Diptych. On the left wing, Christ on the Cross, with St. John and the Virgin; on the right wing, Christ appearing in glory to the kneeling donor, an ecclesiastic, accompanied by a female saint (perhaps the Virgin).

Oil (?) on panel. Size of each shutter 13⅜×10¼ in. (0.34×0.26).

Probably from the South of France. Acquired in 1900 by the Kaiser Friedrich Museum; transferred in 1930 to the Deutsches Museum.

Lit.: Winkler, *Berliner Museen*, xlix, 1928, 7 (repr.).

SCHOOL OF LANGUED'OC, Second Half of XIIth Century

21 Chapiteau

Lent by the MUSÉE DES AUGUSTINS, TOULOUSE.

A Capital, from a group of engaged shafts, representing Christ carrying the Cross and the Kiss of Judas. The abacus is decorated with foliage. Below, a *corbeil* with volutes at the angles.

Stone. 20⅛×23⅝ in. (51×60 cm.).

From the cloister of the cathedral of St. Etienne, Toulouse.

Lit.: Emile Mâle, *Les Chapiteaux Romans du Musée de Toulouse, Revue Archéologique*, 1892; *Catalogue des Collections de Sculpture et d'Épigraphie du Musée de Toulouse*, 1912, No. 471, 197; Enlart et Roussel, *Catalogue du Musée de Sculpture comparée*, B 281, 1; P. Deschamps, *La Sculpture Romane*, 1930, 26 (repr.).

Repr.: Cast in the Musée de Sculpture comparée, Paris (B. 281, 1).

PARIS 1377-1380: workshop of NICOLAS BATAILLE. Cartoons by HENNEQUIN DE BRUGES

22 Tapisserie; laine, haute lisse: Six Fragments de la Tenture de l'Apocalypse

Lent by the MUSÉE DES TAPISSERIES, ANGERS.

Tapestry, wool. Six fragments of the Apocalypse hanging. The pieces shown are as follows (numbers those of Farcy's catalogue):—

(1) No. 1. A figure wearing a cap is seated under an architectural canopy meditating over the book of the Apocalypse open on a

lectern in front of him. The dais is covered with Y's the initial of Yolande d'Aragon. On top of the edifice angels hold standards with the Arms of Anjou and Lorraine. Uniform violet ground.
171¼ × 86¾ in. (4.35 × 2.20).

(2) No. 46. A seated figure. The setting is similar to that in No. 1, but the figure has no cap. Butterflies with the arms of Anjou and of Brittany on their wings flutter above him. Uniform violet ground. (See No. 25.)
178 × 90⅝ in. (4.52 × 2.30).

(3) No. 11. The Third Seal. St. John listening to the Evangelists, represented by their symbols, while on the right is the Horseman of Famine, holding scales. Uniform blue ground. (See No. 581.)
64⅞ × 100⅜ in. (1.65 × 2.55).

(4) No. 51. The Wise Men counting the number of the Beast. St. John in a shrine watching two groups of wise men arguing. In the sky, an angel holding a scroll. Red background with leaf pattern. (See No. 577.)
68⅞ × 111 in. (1.75 × 2.82).

(5) No. 67. The False Prophet, the Beast and the Dragon vomiting frogs. St. John in a shrine watches in amazement. Blue background with leaf pattern. (See No. 569.)
68⅞ × 100⅜ in. (1.75 × 2.55).

(6) No. 68. The Angel pours out the Seventh Vial. From under a shrine St. John watches. God appears; thunder and hail fall on Babylon, which collapses upon the inhabitants. Red-flowered background. (See No. 573.)
71⅝ × 100⅜ in. (1.82 × 2.55).

The set of hangings of the Apocalypse were woven for Louis I, Duke of Anjou, the brother of Charles V, probably from a manuscript in Cambrai (Case 45c). It was composed of seven pieces comprising ninety pictures of which sixty-nine still exist. It was first placed by Louis d'Anjou in the Château of Angers. By the will of King René (1474) it was left to the cathedral. In 1782 the monks put the "too Gothic" hanging up to auction, but found no bidder. It then served for common purposes until at another sale by the *Administration des Domaines* in 1848, the bishop bought it for 300 fr. Part of it decorates the Musée des Tapisseries at Angers, while the greater part hangs in the cathedral from May to October.

Lit.: L. de Farcy, *Histoire et Description des Tapisseries de la Cathédrale d'Angers*, Angers; J. Guiffrey, *Nicolas Bataille Tapissier parisien du XIV^{e} Siècle*, Mémoires de la Société de l'Histoire de Paris et de l'Île de France, 1884, xi: J. Guiffrey, *Michel*, iii, 2nd pt., 351, 354 (repr.); Delisle, *Mémoire sur les Figures de l'Apocalypse*, Le Puy, 1901; L. E. Lefèvre, *Gazette des Beaux-Arts*, 1925, i, 206 sqq.; Ch. Urseau, Aubert, L. Deshairs, *Les Tapisseries d'Angers*, *Beaux-Arts*, 1923, 226 (repr.); Ch. Urseau, *La Cathédrale d'Angers* (Petites monographies des Grands Edifices), (1930), 88 (repr.); Ch. Urseau, *Le Musée des Tapisseries d'Angers*, 1930, 8 (repr.); Hunter, *Tapestries, their Origin, History, Renaissance*, 1912, 36 (repr.); Hunter, *The Practical Book of Tapestries*, 1925, 21–24, (repr.); Göbel, *Die Wandteppiche*, 1928, ii, 1 (repr.); Migeon, *Les Arts du Tissu*, new edition, 1929, 197 (repr.).

FRENCH SCHOOL, Second Half of XIIIth Century

23 Tête décorative de Jeune Homme

Lent by Pol Neveux, Paris.

Decorative head of a young man. It appears to emerge from a wall. He wears a skull cap over his long wavy hair.

Stone. H. 17¼ in. (44 cm.).

From the façade of a house in the rue du Tambour, opposite the Maison des Musiciens, Rheims, where it projected from the moulding dividing the ground floor from the first floor.

Lit.: P. Vitry, *Deux Têtes Décoratives du XIII^e Siècle appartenant à M. Pol Neveux*, Monuments Piot, xiii, 1907, 2 (repr.); P. Vitry, *La Sculpture Française sous le Règne de St. Louis*, 1929, 80 (repr.); Lefrançois Pillion, *Les Sculpteurs Français du XIII^e Siècle*, xxiv (repr.).

Cp. No. 24.

FRENCH SCHOOL, Second Half of XIIIth Century

24 Tête décorative de Femme

Lent by Pol Neveux, Paris.

Decorative head of a woman. Turned slightly to the left, wearing a wimple under a cap.

Stone. H. 16½ in. (42 cm.).

Pendant to No. 23. For history, etc., see note thereon.

25 Tapestry. See 22 (2).

SCHOOL OF LANGUED'OC, Second Half of XIIth Century

26 Chapiteau

Lent by the Musée des Augustins, Toulouse.

A Capital, from a pair of engaged shafts. Stylized foliage containing medallions with scenes from the life of Job. Job and his family ; the fire from heaven ; the destruction of the house ; the consolation of his friends ; Job and an angel (Book of Job, i, 14–19 ; ii, 11–12). The abacus is decorated with a geometric design enclosing birds, figures and palmettes.

Stone. 16½ × 24⅜ in. (42 × 62 cm.).

From the Çloître de la Daurade, Toulouse.

Lit.: E. Mâle, *Les Chapiteaux Romans du Musée de Toulouse, Revue Archéologique,* 1892 ; *Catalogue des Collections de Sculpture et d'Épigraphie du Musée de Toulouse,* 1912, 201, No. 483 ; *Catalogue du Musée de Sculpture comparée à Paris,* i, 72 ; P. Deschamps, *La Sculpture Romane,* 1930, 27 ; L. Lefrançois-Pillion, *Les Sculpteurs Français du XII^e Siècle,* 1931, pl. iii.

Repr.: Cast in the Musée de Sculpture comparée, Paris (B. 235, 1).

FRENCH SCHOOL, XVIth Century

27 Tapisserie laine et soie haute lisse: Quatre Scènes de la Vie du Christ

Lent by the Cathédrale St. Sauveur, Aix en Provence.

Tapestry, silk and wool: Four scenes from the Life of Christ. First piece: (1) The Entry into Jerusalem. In the border at the top the Portland arms and the motto *Craignès honte.* (2) The Washing of the Feet. Second piece: (1) The Arrest of Christ. In the top border the arms of England. (2) Christ before Caiaphas.

First piece, 91¾ × 133⅛ in. (2.33 × 3.38). Second piece, 90½ × 129⅞ in. (2.30 × 3.30).

Hangings representing the life of the Virgin and the life of Christ, given by Prior Thomas Goldstone and Richard Dening, cellarer, to Canterbury Cathedral in 1511 where they hung in the choir at Lent till 1640. They were sold in 1656 at the time of the Commonwealth to the Canon Mimata to decorate the choir of the Cathedral of St. Sauveur. Carried off during the Revolution, they were brought back by the Archbishop of Aix, and now decorate the choir and aisles of the cathedral.

Exhib.: Brussels, *Exposition d'Art Bruxellois*, 1905 (Piece No. 1 was shown with another part of the hangings).

Lit.: Fauris de St. Vincent, *Les tapisseries d'Aix en Provence*, *Magasin encyclopédique*, December, 1812; *Inventaire des richesses d'Art de la France*, iii, *Provence, Monuments religieux*, 1901, 181; J. Destrées *Tapisseries et tentures Bruxelloises*, 1906, No. 13 (repr.); Jules Guiffrey, *Les tapisseries, Histoire générale des Arts appliqués à l'Industrie* (1911), 116 (repr.); Léon Deshairs, *Michel*, v, 2nd pt.; Algoud, *Les tapisseries de St. Sauveur d'Aix en Provence*, *Revue de l'Art ancien et moderne*, 1923, xliv, 215–219 (repr.); Göbel, *Die Wandteppiche*, 1928, i, 307 (repr.); G. Migeon, *Les Arts du tissu*, new edition, 1929, 272 (repr.); M. R. James, *Cambridge Antiquarian Society*, xl, 506.

For pendant, see No. 32.

FRENCH SCHOOL, Late XVth Century

28 **Tapisserie, laine, soie or et argent, haute lisse. Retable d'Autel: Les trois Couronnements.**

Lent by the TRÉSOR DE LA CATHÉDRALE DE SENS.

Tapestry of silk, wool, gold and silver. Altar reredos: The Three Coronations. In the centre, the Coronation of the Virgin; to the left, the Coronation of Bathsheba by Solomon; to the right, the Coronation of Esther by Ahasuerus. Below the central scene, a choir of angel musicians.

39⅜ and 64⅞×125⅛ in. (1.00 and 1.65×3.18).

With two other tapestries given to the Cathedral of Sens by Cardinal Louis de Bourbon in 1547. Cut up in 1769 to serve as an altar decoration, the tapestry has recently been restored to its original state and now forms part of the Treasury (*Inventaire* de l'Abbé Chartraire, 1897, No. 2 and 3, 3 figs.).

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (3178).

Lit.: A. de Montaiglon, *Antiquités et Curiosités de la Ville de Sens*, *Gazette des Beaux-Arts*, 1880, xxi, 255 (repr.); Molinier and Marcou, *l'Exposition rétrospective de l'Art Français*, 1900, 40 (repr.); Jules Guiffrey, *Les tapisseries, Histoire générale des Arts appliqués à l'Industrie* (1911), 92–93; G. Migeon, *Les Arts du Tissu*, new edition, Paris, 1929, 258 (repr.); Abbé Chartraire, *La Cathédrale de Sens*, *Petites monographies des grands édifices*, 1920, 96 (repr.); Abbé Chartraire, *Le Trésor de la Cathédrale de Sens* (*Coll. des Memoranda*), 7 (repr.).

ANONYMOUS, XIVth Century
(Attributed to GIRARD D'ORLÉANS)

29 Jean le Bon, Roi de France

Lent by the Musée du Louvre, Paris.

The King, aged about forty, his hair and beard of light auburn, wears a dark robe. Gold background. Inscribed in black: *jehan roy de france.*

Tempera on plaster and canvas, on a walnut panel. 23¼ × 14¼ in. (0.59 × 0.36).

Perhaps painted in England during the King's captivity c. 1359. Formerly in King Charles V's apartments at the Hôtel Saint-Paul as part of a polyptych with three other portraits, representing Edward III of England, Charles IV, Emperor of Germany, and the Dauphin Charles, later Charles V. In the 16th century it passed to the family of Arthur de Gouffier, Sieur de Boisy, tutor to Francis I, at the Château d'Oiron. Acquired at Oiron by Roger de Gaignières late in the 17th century and sold 1719. Passed to Louis XV for the Royal Library. Later in the Bibliothèque Nationale

Exhib.: Paris, *Primitifs Français*, 1904 (1).

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, No. 1 (repr. and pl. i in big edition); H. Bouchot, *Les Primitifs Français*, 1904, 83, 98, 106, *et passim*; H. Bouchot, *Les Clouet et Corneille de Lyon*, 1892, 4; Dimier, *Les Primitifs Français*, 1929, 13 (repr.); Ch. Terrasse, *Les Primitifs Français au Musée du Louvre*, ii, pl. 1; P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 20 (repr., pl. 13).

Girard d'Orléans, who was attached to the King's suite and shared his captivity, has been suggested as painter of this picture.

ANONYMOUS, Late XIVth Century

30 Richard II of England

Lent by the Dean and Chapter of Westminster.

The King is crowned and holds an orb in his right hand, a sceptre in his left. He wears an ermine cape over a red robe lined with ermine, and a blue under-robe powdered with crowned R's. The original background was covered at an early date with stucco diaper, of which a portion still remains. The present background is flat gold.

Possibly painted to commemorate the King's visit to Westminster Abbey on the anniversary of the translation of St. Edward the Confessor, October 13th, 1390. Perhaps at Hampton Court in 1689. In the Abbey 1718. Has been frequently repainted and restored.

Tempera (?) on oak. 84×43 in. (2.14×1.16).

Exhib.: Manchester, *Art Treasures*, 1857; London, *National Portrait Exhibition*, 1866; Royal Academy, *British Primitives*, 1923 (30); Victoria and Albert Museum, *English Medieval Art*, 1930 (403).

Lit.: *Vetusta Monumenta*, 1747 (repr.); Carter, *Specimens of Ancient Sculpture and Painting*, 1780–94, 90 (repr.); Scharf, *Fine Arts Quarterly Review*, 1867 (repr.); Burlington Fine Arts Club, *Early English Portraiture*, 1909, 19; Cockerell, *Burlington Magazine*, x, 126 (repr.); *Catalogue of Exhibition of British Primitives*, 1924 (repr.); Borenius and Tristram, *English Mediæval Painting*, 1926, 26 (repr.).

Engr.: Vertue; Carter.

Cockerell (*loc. cit.*) attributes the portrait to André Beauneveu (fl. 1361–1400). Jacquemart de Hesdin has also been suggested as author. The least convincing claim is that it is by an English artist.

ANONYMOUS, XIVth Century

31 A Diptych

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

A diptych composed of two Gothic shutters; on the left, the Virgin and Child with saints and angels; on the right, the Crucifixion. On the upper part of each shutter, prophets and angels. Gold backgrounds.

Tempera on panel. Each shutter 35½×11⅜ in. (0.90×0.29).

Coll.: Carrand, Lyon. Bequeathed by M. Carrand to the Bargello.

Exhib.: Paris, *Primitifs Français*, 1904 (339).

Lit.: G. Lafenestre, *L'Exposition des Primitifs Français*, 1904, 32 (repr.); H. Bouchot, *Les Primitifs Français*, 1904, 10, 117 (note); H. Bouchot, *L'Exposition des Primitifs Français*, 1904, No. II; J. Guiffrey and P. Marcel, *Peinture Française, Les Primitifs*, I, 2 (repr.); P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 50 (repr., pl. 21).

Painted towards the end of the 14th century.

This work, at the time of the Exhibition of 1904, was given by certain critics to Melchior Broederlam, but H. Bouchot considered it more likely to be a work of the School of Paris, c. 1390, and catalogued it as such for the Exhibition.

32 Tapisserie.

Tapestry. See No. 27, Second piece.

ANONYMOUS, XVIth Century
School of Avignon (?)

33 St. Denis l'Aréopagite

Lent by the RIJKSMUSEUM, AMSTERDAM.

St. Denis the Areopagite, in prayer. In the background are wooden shelves with books and an hour-glass. On a parchment hanging on the left is written: *MAGNVM MYSTERIVƷ ET MIRABILE SACRAMENTVM*; on the right another, inscribed: *DIVVS DIONYSIVS PARISIO℞ EPISCOPVS THEOLOGVS ARIOPAGITA.*

Oil and tempera on panel. 19¼×13⅜ in. (0.49×0.34).

Coll.: Monseigneur Klönne, Amsterdam. Acquired by the Rijksmuseum in 1930.

Painted c. 1500–1510. A certain similarity in style with the work of Nicolas Froment, and in details of subjects (books on a shelf) with the Maître de l'Annonciation d'Aix (Colantonio ?), suggests that the picture belongs to the Avignon School.

ANONYMOUS, XIVth Century

34 Le Parement de Narbonne

Lent by the MUSÉE DU LOUVRE, PARIS,

In the centre the Crucifixion with the Church and the Synagogue on each side and below these figures Charles V and Jeanne de Bourbon. Six scenes from the Life of Christ, placed under arcading, accompany the central panel. On the left: The Arrest of Christ in the Garden of Gethsamene; The Flagellation, and Christ carrying the Cross; on the right: The Entombment, the Descent into Hell; Christ appearing to the Magdalen. The letter K, the initial of Charles V, appears in the medallion, which decorate the border.

Pen and Indian ink wash on white silk (samit). 30¼×112 in. (77×2.86 cm.).

Executed about 1374–1378; probably belonged to the cathedral of Narbonne, to which it was given by Charles V himself or by his son Charles VI; bought by the painter Boilly at Narbonne, sold by him in 1852 to the Musée du Louvre. (Inv. 3155.)

Exhib.: Paris, *Primitifs français*, 1904, No. 3.

Lit.: P. Mantz, *La peinture français du IX^{e} Siècle à la fin du XIV^{e} Siècle*, 1897, 161 (repr.); H. Bouchot, *Les Primitifs français*, 1904, 107–137; H. Bouchot, *Catalogue de l'Exposition* *des Primitifs français*, 1904, iv–vi ; P. A. Lemoisne, *La Peinture au Musée du Louvre, École française XIV, XV, XVIe Siècle*, 1–3 (repr.) ; M. Poëte, *Les primitifs parisiens*, 38–40 (repr.) ; J. Guiffrey, P. Marcel et Ch. Terrasse, *Musée du Louvre, Les Primitifs français*, 2, 3, 4 (repr.) ; P. Lavallée, *Le dessin français du XIII au XVIe Siècle*, 58, Nos. 11, 12, 13, pl. v, vi (repr.) ; Dimier, *Histoire de la peinture française*, 1925, pl. ix (repr.) ; P. A. Lemoisne, *La Peinture française à l'Époque Gothique*, 1931, 33 (repr., pls. 14–15).

Altarpiece used during Lent. A mitre in the Musée de Cluny is decorated with grisailles, which may be compared to the Parement de Narbonne. P. Lavallée has compared the iconography and the composition with certain French ivories of the early 14th century belonging to the Musée du Louvre, the Bibliothèque Nationale and the W. Weisbach collection, Berlin.

FRENCH SCHOOL, Third Quarter of XVth Century

35 Tête de Christ, couronnée d'Épines

Lent by the MUSÉE DE L'OISE, BEAUVAIS.

Head of Christ crowned with Thorns. Probably from a group of an Ecce Homo or a Crucifixion.

Stone. H. 10⅝ in. (27 cm.).

From the Church of St. Sauveur, Beauvais.

Lit. : P. Vitry et G. Brière, *Documents de Sculpture Française*, 116 ; *Catalogue du Musée de Beauvais* ; Gonse, *L'Art Gothique*, 1890, 409 (repr.) ; Courajod et Marcou, *Catalogue du Musée de Sculpture comparée, XIVe et XVe Siècles*, 1892, 135 (repr.) ; Enlart et Roussel, *Catalogue du Musée de Sculpture comparée*, ii, 91 repr.

Repr. : Cast in the Musée de Sculpture comparée, Paris, No. E 24.

FRENCH SCHOOL, Early XVth Century

36 Tapisserie, laine, soie et or : La Musique

Lent by the MUSÉE DES ARTS DÉCORATIFS, PARIS.

Tapestry, silk, wool and gold : Music.

62¼×74 in. (1.58×1.88).

For history, etc., see No. 3, to which this is a pendant.

ANONYMOUS, late XVth Century (Avignon School) (?)

37 La Toison de Gédéon

Lent by GEORGE DURLACHER, LONDON.

Gideon and the Fleece. In the foreground of a rocky and wooded landscape, Gideon kneels, looking up at an angel in the sky, who points to the dew descending on the fleece of a lamb lying before him on the ground. Inscribed on the upper part of the frame: *VELLVS GEDEONIS IVDICVM*; and on the lower part, *DESCENDET SICVT PLVVIAT IN VELLVS ET SECVT STILLICIDIA STILLANTIA SVPER TERRAM.* PSALMO LXXI.

Tempera (?) on canvas. 51×40½ in. (1.29×1.03).

Repr.: *The Connoisseur*, vol. lxxxix, Jan., 1932.

For history, etc., see note to companion picture No. 4. Neither has been previously exhibited.

Attributed to MARMION, SIMON

1425 ? Amiens ?—Lille—Valenciennes—Tournai—died 1489 ?

38 St. Georges

Lent by Mr. and Mrs. Otto H. Kahn.

St. George. Following the account in the Golden Legend, the saint, mounted on a white horse, pierces the dragon with his lance while Princess Cléodolinde kneels in prayer. In the background is a fortress (the castle of Tarascon ?) surrounded by water with ships, and a crowd of spectators.

Oil (?) on panel. 20½×14⅝ in. (0.52×0.37).

Coll.: H. Haro, Paris, 1904.

Exhib.: Paris, *Primitifs Français*, 1904 (91); New York, Kleinberger, *French Primitives*, 1927 (20).

Lit.: *Catalogue de l'Exposition des Primitifs Français*, 1904, grande édition, xciii; *Catalogue of an Exhibition of French Primitives*, Kleinberger, New York, 1927, No. 20, 56 (repr.).

Painted c. 1480.

SCHOOL OF PROVENCE, XIIth Century (Second Half)

39 Chapiteau

Lent by A. John Hugh Smith, London.

A Capital, from an engaged shaft. On the front a man on horseback; on the right, a woman holding the horse with a bird on her wrist. On the left, a figure playing a harp.

Marble. 11¾×9½ in. (30×24 cm.).

Said to come from Aix-en-Provence.

CASE 40a

PARIS, SCHOOL OF, First half of the XVth Century

Livre d'Heures

Lent by the BIBLIOTHÈQUE MAZARINE, PARIS (MS. 469).

Book of Hours. Decorative capitals, borders and nineteen large miniatures, together with medallions, which cover the whole or part of the margin.

9¾×6⅞ in. (24.8×17.4 cm.).

The manuscript, of which script and decoration are French, belonged to an Englishman; on fol. 137 verso, alongside a prayer in Latin, is the same prayer in English written in a different hand.

Lit.: H. Martin, *La Miniature Française*, 1923, 104, pl. xcix; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 109.

CASE 40b.

ATELIER OF JEAN PUCELLE, School of Paris, First half of the XIVth Century

Bréviaire de Belleville

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS (latin, 10483-10484).

The Belleville Breviary. Two volumes, only one exhibited. In spite of mutilation, still retains 76 miniatures and 110 pictures in the lower margins. The masterpiece of the atelier of Parisian illuminators working under the direction of Jean Pucelle. The names of the miniaturists are known, as Pucelle forgot to erase, at the foot of certain pages, notes mentioning the sums paid out by him to his collaborators: Jacquet Mahiet or Maci, Ancelet or Anciau de Cens and J. Chevrier. The names of the same artists appear, with the date 1327, at the end of a Bible in the Bibliothèque Nationale (MS. lat. 11935).

9⅜×6⅝ in. (24×17 cm.).

Made for Jeanne de Belleville, wife of Olivier de Clisson, whose property was confiscated in 1343. Formed part of the library of Charles V. Given by Charles VI to his son-in-law, Richard II of England; presented by Henry IV of Lancaster to Jean de Berry, who gave it in his turn to his niece, Marie de France, a nun at Poissy.

Lit.: L. Delisle, *Notice de douze Livres royaux du XIII*^{e} *et du XIV*^{e} *Siècle*, 1902, 81, xv–xvii (repr.); Id., *Recherches sur la Librairie de Charles V*, 1907, i, 182–185; Id., *Les Heures dites de Jean Pucelle*, 1910; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 39; C. Couderc, *Les Enluminures des Manuscrits du Moyen-Age (VI*^{e}*–XVI*^{e} *Siècle) à la Bibliothèque Nationale*, 1927, 69–70, pl. xxxix; H. Martin, *Les Peintres de Manuscrits et la Miniature en France*, 1909, 43, 55 sqq.; *Joyaux de l'Enluminure à la Bibliothèque Nationale*, 1928, 44 and 103, and fig. 51–54 (repr.); P. A. Lemoisne, *La Peinture française à l'Époque Gothique*, 1931, 18.

CASE 40c

FRENCH SCHOOL, First half of the XIVth Century

Missel de Paris

Lent by the Bibliothèque de Lyon (MS. 5122).

Parisian Missal. Two unfinished paintings and twenty-nine historiated initials.

16⅝×11⅜ in. (42.5×29 cm.).

This Missal was probably in use at the Sainte Chapelle, Paris; in any case it was copied from a Missal of that church. Mentioned in it is the translation of the head of St. Louis to the Sainte Chapelle, an event which took place in 1306, and of the relics preserved in the great reliquary of the church. The two unfinished paintings on folio 142 represent Christ on the Cross and Christ in Glory.

Lit.: Dr. Birot and Abbé J. B. Martin, *Le Missel de la Sainte Chapelle de Paris conservé au Trésor de la Primatiale de Lyon* in *Revue archéologique*, 1915, ii, 37–65; Abbé V. Leroquais, *Catalogue de l'Exposition de Manuscrits à Peintures de la Bibliothèque de Lyon*, 1920, 19 and pl. xxiii–xxiv; Id., *Les Sacramentaires et les Missels Manuscrits des Bibliothèques publiques de France*, 1924, ii, No. 428, p. 250, and iv, pl. lvii and lviii (repr.).

CASE 40d

FRENCH SCHOOL, Early XIIIth Century

Psautier de Saint Louis et de Blanche de Castille

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 1186).

Psalter of St. Louis and of Blanche of Castile. Initials, medallions in the calender and twenty-seven large miniatures. Binding of wood covered with brown stamped calf, blue edges with gilt fleurs-de-lys. The manuscript is enclosed in an oak coffer with steel nails, with its original *chemise* of taffeta, powdered with gold fleurs-de-lys and lined with red.

11×7¾ in. (28×20 cm.).

Originally in the Sainte Chapelle, Paris. Since the 14th century it has been mentioned in the inventories, as having belonged to St. Louis, and to his mother, Blanche of Castile.

Lit.: L. Delisle, *Notice de douze livres Royaux du XIII^{e} et du XIV^{e} Siècle*, 1902, 27, 101; H. Martin, *Les Joyaux de l'Arsenal: I, Psautier de Saint Louis et de Blanche de Castille*, 1909, 50 pl. (repr.); *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 98; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 15, pl. vi–ix.

CASE 40e

FRENCH SCHOOL, Middle of the XIIIth Century

Album de Villard de Honecourt

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS (Français 19093). Sketch-book of Villard de Honecourt. Thirty-three leaves of drawings and sketches in pen and ink (figures, animals, drapery, plans, and elevations of buildings). The work of an architect of the 13th century, about whose life and work scarcely anything is known.

9×6 in. (23.2×15.2 cm.).

Made at random during the artist's travels in France, Switzerland, Hungary (whence he was recalled by the monks of Cîteaux), etc.

Reproduced in lithograph by J. B. A. Lassus and A. Darcel, 1858, and in phototype by H. Omont, 1907.

Lit.: J. Quicherat, *Revue Archéologique*, 1^{ière} série, 1849 (vi); R. Willis, *Facsimile of the Sketch-book of Willars de Honecourt*, London, 1859; Ernest Renan, *Revue des Deux Mondes*, July 1st, 1862; Id., *Histoire littéraire de la France*, xxv; Viollet-le-Duc, *Revue Archéologique*, 2^{e} série, vii; F. C. Schneegans, *Zeitschrift für romanische Philologie* of Gröber, xxv, 1901;

Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale, 1926, No. 33; C. Couderc, *Les Enluminures des Manuscrits du Moyen-Age à la Bibliothèque Nationale*, 1927, 62–63, pl. xxxi (repr.).

CASE 41a

FRENCH SCHOOL, Early XIVth Century

La Vierge et l'Enfant

Lent by the COLLEGIATE CHURCH OF VILLENEUVE-LES-AVIGNON.

Ivory Virgin and Child. The Virgin is seated holding the Child. Her left foot is crushing the basilisk. She wears a crown on her head over a veil. Brightly coloured.

H. 17⅝ in. (45 cm.).

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1867, No. 1749; Paris, *Exposition rétrospective de l'Art Français*, Trocadéro, 1889 (110); Paris, *Exposition rétrospective de l'Art Français*, 1900 (82).

Lit.: Molinier, *Les Ivoires: Histoire générale des Arts appliqués à l'Industrie*, 1896, 187; Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 7; G. Migeon, *L'Exposition rétrospective de l'Art Français*, 1900 (repr.); R. Koechlin, *Les Ivoires gothiques*, 1924, No. 103 (repr.); F. Benoit, *Villeneuve-les-Avignon* (Petites Monographies des grands Edifices), 1930, 62 (repr.).

CASE 41b

FRENCH SCHOOL, XIIIth Century

Croix Reliquaire

Lent by the CHURCH OF BLANCHEFOSSE, ARDENNES.

Reliquary Cross. In the form of a cross with two transverse pieces with lobed extremities silver-gilt, decorated with filigree and set with precious stones, and stamped with a pattern of rosettes. On the back a crucifixion in niello.

H. 24⅜×8⅝ in. (62×22 cm.).

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900 (1648).

Lit.: Durand, *La croix de Vermeil de Blanchefosse*, *Bulletin Monumental*, 1889, v, 201 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 929 and 934 (repr.).

CASE 41c

FRENCH SCHOOL, XIIIth Century

Croix Reliquaire du Paraclet

Lent by the Cathedral of Amiens.

Reliquary-cross of the Paraclete. In the centre Christ on the Cross, engraved on a plaque of silver gilt, with a niello ground. Under his feet a chalice, and below it Adam, rising from his tomb. Above Christ a crystal cut *en cabochon*. The cross is surrounded by a border of filigree set with gems, and is lobed at the extremities. On the back six crystals, placed over relics, are set in plaques of filigree with gems; large circular medallions of nielloed silver with undulated borders, represent in the centre the Paschal Lamb, and at the extremities the symbols of the Evangelists. On the edge a long inscription in niello describes the relics contained in the cross.

$24\frac{5}{8} \times 16\frac{7}{8}$ in. (63 × 43 cm.).

According to a false tradition the cross was brought from the Holy Land at the beginning of the 13th century by the founder of the Abbaye du Paraclet, Enguerrand de Boves. But the cross is later in date, and belonged to the Cistercian Abbey of the Paraclete (Somme). Was transferred to Amiens in 1679, and now forms part of the treasure of the Cathedral.

Exhib.: Lille, *Exposition rétrospective*, 1874; Paris, *Exposition Rétrospective de l'Art Français*, 1900 (1644).

Lit.: Dusevel et Duthuit, *Notes sur divers objets provenant de l'ancienne abbaye du Paraclet, près Amiens, Bulletin du comité historique des arts et monuments*, 1853, iv, 82; Garnier, *Inventaire du trésor de la Cathédrale d'Amiens, Mémoires de la Société des Antiquaires de Picardie*, Amiens, x, 229–391; Abbé van Drival, *Revue de l'Art chrétien*, 1874, i, 470 (repr.); Durand, *Gazette Archéologique*, 1885, 301–307 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 928; Molinier et Marcou, *L'Exposition rétrospective de l'Art français*, 1900, 71.

CASE 41d

FRENCH SCHOOL, XIIIth Century

Croix Processionnelle

Lent by the CHURCH OF ROUVRES-EN-PLAINE (CÔTE D'OR).

Processional Cross, with double transverse bars, silver-gilt covered with filigree and set with precious stones. On the back a medallion-reliquary occupies the centres, with a chased Crucifixion above. Restored about 1850.

24×10⅞ in. (61×28 cm.).

From the Priory d'Epoisses, suppressed with the Order of Grandmont in 1771. Transferred to the treasure of the Church of Rouvres-en-Plaine (Côte d'Or). Hidden during the Revolution.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1662).

Lit.: H. Chabeuf, *La Croix reliquaire de Rouvres: Mémoires de la Commission des Antiquaires de la Côte d'Or*, 1889–1895, xii, 117 (repr.); H. Chabeuf, *L'Église de Rouvres* (Côte d'Or), *Revue de l'Art Chrétien*, 1898, ix, 104 (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900; Marquet de Vasselot, *Michel*, ii, pt. 2, 928 (repr.).

CASE 42a

MAÎTRE AUX BOQUETEAUX, SCHOOL OF PARIS, Third quarter of the XIVth Century

Bible Historiale de Guyart des Moulins

Lent by the BIBLIOTHÈQUE DE L'ARSENAL, PARIS (MS. 5212).

Historiated Bible of Guyart des Moulins in two volumes. Vol. I. Twenty-three miniatures in tinted *grisaille* watercolour and 314 historiated initials.

11×7⅜ in. (28.8×18.8 cm.).

Made in Paris, in the time of Charles V. Given by Charles VI to his uncle, the Duc de Berry, on April 25, 1403. Later belonged to the Marquis de Paulmy.

Lit.: H. Martin, *La Miniature Française du XIIIe au XVe Siècle*, 1923, 95, fig. 67–72; H. Martin and Ph. Lauer: *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 28, pl. xxxii–xxxiv; P. A. Lemoisne, *La Peinture Français à l'Époque Gothique*, 1931, 32.

Cp. 749*b* and No. 619.

CASE 42b

EASTERN FRANCE, School of Early XIIIth Century

Psautier de Bonmont

Lent by the BIBLIOTHÈQUE DE BESANÇON (MS. 54).

The Psalter of Bonmont. Decorative initials, twenty-four sketches in pen and ink in the calendar; sixteen full-page miniatures in gouache, and sixteen tinted pen-drawings opposite the miniatures.

9¼×6⅝ in. (24×17 cm.).

Psalter, according to the use of Cîteaux, made at Bonmont (former diocese of Geneva). In it is to be found the portrait of the Abbot Walter (Waltherus), who watched over the fortunes of Bonmont from 1195–1207.

Lit.: J. Gautier, *Le Psautier de Bonmont* in *Bulletin Archéologique du Comité des Travaux historiques*, 120–126, 4 pl.; Hanns Swarzenski, *Vorgothische Miniaturen*, 90–93, 96 (repr.).

CASE 42c

FRENCH SCHOOL, Middle of the XIth Century

Apocalypse de Saint-Sever ou de Beatus

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS (Lat. 8878).

Apocalypse of St. Sever or of Beatus. 102 miniatures.

14½×11⅜ in. (37×29 cm.).

A manuscript made at the Abbey of St. Sever, in Gascony, when that monastery had as abbot one Gregory, i.e. between the years 1028 and 1072. It is also known as the *Apocalypse of Beatus*, after the name of the author of the commentary on the Apocalypse, the Spanish monk Beatus de Liebana. On fol. 6, is inscribed on a column, *Stephanus Garsia*; very probably the signature of the author (or one of the authors) of the miniatures. The manuscript also contains a *mappa mundi*, one of the most precious cartographical documents of the Middle Ages.

Lit.: L. Delisle, *Mélange de Paléographie et de Bibliographie*, 1880, 138; Id., *Choix de Documents géographiques conservés à la Bibliothèque Nationale*, 1883, pl. vi (repr.); A. Vidier, *Théodulfe et la Mappemonde de Ripoll*, 1911; *Catalogue de l'Exposition du Moyen-Âge à la Bibliothèque Nationale*, 1926, No. 26 and 26 bis; C. Couderc, *Les Enluminures des Manuscrits du Moyen-Age à la Bibliothèque Nationale*, 1927, 55–56; Henry Martin, *Joyaux de l'Enluminure à la Bibliothèque Nationale*, 1928, 20 and 29, and fig. 23–24 (repr.).

CASE 42d

FRENCH SCHOOL, First Half of the XIIIth Century

Psautier de Jully-sous Ravières

Lent by the BIBLIOTHÈQUE DE LYON (MS. 539).

Psalter from Jully-sous-Ravières, in the former diocese of Langres. Twelve full-page miniatures and fifty-eight historiated capitals; in the calendar, occupations of the months and signs of the Zodiac.

8½×5¾ in. (21.5×14.7 cm.).

Lit.: Abbé V. Leroquais, *Bibliothèque de la Ville de Lyon: Exposition de Manuscrits à Peintures, Catalogue*, 1920, No. 10 (repr.); Id., *Le Psautier de Jully* in *Bibliothèque de la Ville de Lyon: Documents Paléographiques, Typographiques*, etc., fasc. 1, 1923, 17 pl.

CASE 42e

PARIS, SCHOOL OF, XIIIth Century (2nd Half)

Vulgate Bible from Nôtre Dame, Paris

Lent by S. C. COCKERELL, CAMBRIDGE.

473 ff. double columns of fifty-five lines; eighty-three historiated initials and numerous decorative initials to the prologues.

On f. 473 b an erased inscription: *Ista Biblia pertinet ecclesie Parisiensi . . . . . capituli parisiensis.*

Vellum. Page measures 10¼×7⅛ in. (0.26×0.18); open book measures 10½ ×17¼ in. (0.27×0.44).

Coll.: Cathedral of Nôtre-Dame, Paris; William Stuart of Aldenham Abbey (d. 1874); his son, William Stuart, of Tempsford Hall, Bedfordshire (d. 1893); sold by the latter's son, William Dugald Stuart, at Christie's in 1895. Bought by Henry Yates Thompson (d. 1928).

Lit.: M. R. James, *Catalogue of Fifty MSS. from the Collection of Henry Yates Thompson*, 1898, No. 1.

Nearly all the MSS. belonging to the chapter of the Cathedral of Paris were sold by the canons in 1756 to Louis XV. Some of them were dispersed later.

CASE 43a

FRENCH SCHOOL, Late XIth and Early XIIth Century (1098–1109)

Bible de Saint Etienne Harding

Lent by the BIBLIOTHÈQUE DE DIJON (MS. 15).

Bible of St. Stephen Harding. Large decorative initials and historiated initials; figures of the Evangelists, etc.

17½ × 12⅞ in. (44.2 × 32.5 cm.).

Bible in four volumes (Vol. iv, the New Testament, alone is exhibited), compiled and written at the Abbey of Cîteaux, by order of St. Stephen Harding, abbot of that monastery, completed in 1109. Giving up all hope of instilling the old Benedictine discipline into the monastery which he had founded at Molesme, the abbot Robert left it in company with the prior Aubry, and several monks, among them two Englishmen, Stephen Harding and his companion Peter. On March 21st, 1098, in the forest of Cîteaux, near Dijon, they founded a new monastery which was to become famous throughout the whole of Christendom. Stephen Harding became abbot of this monastery of Cîteaux, after St. Robert had returned to Molesme in 1110, at the request of the repentant monks. This manuscript and Nos. 43B and 43C represent the very first manifestation of art at Cîteaux.

Lit.: J. P. P. Martin, *St. Etienne Harding et les premiers Recenseurs de la Vulgate latine* in *Revue des Sciences ecclésiastiques*, 1886; Ch. Oursel, *La Miniature du XII^e Siècle à l'Abbaye d'Cîteaux, d'après les Manuscrits de la Bibliothèque de Dijon*, 1926, 15 sqq., 65–70, pl. iii–xxi.

CASE 43b

FRENCH SCHOOL, Early XIIth Century

Commentaires sur Job, par Saint Grégoire le Grand

Lent by the BIBLIOTHÈQUE DE DIJON (MS. 168).

Commentaries on Job by St. Gregory the Great. Large decorative and historiated initials.

13½×9½ in. (35.2×24 cm.).

Manuscript in three volumes (only the first exhibited), written at the Abbey of Cîteaux and finished in 1111, according to a note in the end of vol. iii. The decoration is closely connected with that of the Bible of Stephen Harding (No. 43A) of the same date.

Lit.: Ch. Oursel, *La Miniature du XIIe Siècle à l'Abbaye de Cîteaux, d'après les Manuscrits de la Bibliothèque de Dijon*, 1926, 28 sqq., 70, pl. xxii–xxix.

CASE 43c

FRENCH SCHOOL, Early XIIth Century

Commentaires sur Isaïe, par St. Jérôme

Lent by the BIBLIOTHÈQUE DE DIJON (MS. 129).

Commentaries on Isaiah, by St. Jerome. Large decorative and historiated initials, a large figure of the Virgin, etc.

18⅞×12⅞ in. (48×33 cm.).

Written at the Abbey of Cîteaux not later than 1115–1125.

Lit.: Ch. Oursel, *La Miniature du XIIe Siècle à l'Abbaye de Cîteaux, d'après les Manuscrits de la Bibliothèque de Dijon*, 1926, 44 sqq., 79, and pl. xlix–l.

CASE 44a

FRENCH SCHOOL, IXth Century

Reliquaire de Pépin d'Aquitaine

Lent by the CHURCH OF STE. FOY, CONQUES.

Reliquary of Pepin of Aquitaine. The core is of wood, rectangular, with a roof of four slopes covered with plates of gold *repoussé* and decorated with filigree and gems. On the front, the Crucifixion between the Virgin and St. John; on the slope of the roof, the sun and the moon. Below the arms of the cross, two little niches decorated with champlevé enamel. On the back, three bays with round arches also filled with enamels, and separated by pilasters with enamelled capitals. On the roof above, two confronted eagles with enamelled wings. On the sides, silver plates with figures in *repoussé*, added from other objects in the treasure of Conques.

7×7¼×7⅜ in. (17.8×18.6×19 cm.).

Probably given by Pepin of Aquitaine (reigned in Aquitaine 817–838) to the Abbey of Conques. Saved during the Revolution through a stratagem of the inhabitants, has always remained at Conques.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1580).

Lit.: Ch. de Linas, *Le Reliquaire de Pépin d'Aquitaine au Trésor de l'Abbaye de Conques en Rouergue, Gazette archéologique*, 1887; Rupin, *L'Œuvre de Limoges*, 1890, 54 (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 82; Molinier, *L'Orfèvrerie civile et religieuse, Histoire générale des Arts appliqués à l'Industrie* (1901), 85 (repr.); Molinier, *Michel*, i, pt. 2, 842 (repr.); Abbé A. Bouillet, *L'Église et le Trésor de Conques, Notice descriptive*, 1905, 31 (repr.); Jacqueline Seligmann, *L'Orfèvrerie carolingienne, Travaux des Étudiants du Groupe d'Histoire de l'Art de la Faculté des Lettres de Paris*, année 1927–28, 137 (repr.).

CASE 44b

FRENCH SCHOOL, End of XIth and beginning of XIIth Century

Reliquaire, dit A de Charlemagne

Lent by the Church of Ste. Foy, Conques.

Reliquary known as the A of Charlemagne. Wood, covered with plaques of silver gilt, decorated with filigree and set with gems and enamels in the form of a capital A. The reliquary proper is in the upper part, circular in shape; the other parts are of later date. Inscribed on one of the uprights: *ABBAS FORMAVIT BEGO RELIQVIAS QUE LOCAVIT*; on the other side: *SUM DOMINIQUE CRUX*.

16½×15⅝ in. (42×40 cm.).

Saved during the Revolution through a stratagem of the inhabitants, has always remained at Conques.

Exhib. : Paris, *Exposition rétrospective de l'Art Française*, 1900 (1581).

Lit. : A. Darcel, *Le Trésor de l'Église de Conques*, 1861, 26 (repr.) F. de Lasteyrie, *Observations critique sur le trésor de Conques, Mémoires de la Societé des Antiquaires de France*, xxviii ; F. de Verneilh, *Les Émaux Français et les Émaux étrangers*, Bulletin monumental, 1863, 113, 225 ; E. Rupin, *L'Œuvre de Limoges*, 1890, 65 (repr.) ; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, (1901) ; Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 66 (repr.) ; Molinier, *Michel*, i, pt. 2, 858 ; Abbé A. Bouillet, *L'Église et le Trésor de Conques*, 1905, 44 (repr.).

It was long erroneously believed that Charlemagne had sent to the 22 abbeys which he founded reliquaries in the form of letters of the alphabet, and that Conques had received the first letter. The style of the work, and the inscription, disprove this hypothesis. It is more probable that the reliquary was intended for a large cross decorated with the A and Ω.

CASE 45a

FRENCH SCHOOL, Second Half of the IXth Century

Evangéliaire, dit Psautier de Sainte Aure

Lent by the BIBLIOTHÈQUE DE L'ARSENAL, PARIS (MS. 1171).

Gospel-book known as the psalter of St. Aure. Illuminated canons, border and initials, figures of the Evangelists. Rich binding of wood, stained vermilion, decorated with precious stones, and on the front cover with an ivory plaque, representing the Virgin and Child, and, on the lower, one of niello, representing the Christ.

10½×8⅝ in. (26.9×21.8 cm.).

Up to the Revolution this Gospel-book was venerated as the psalter which had once belonged to St. Aure, the second patron-saint of Paris ; it was solemnly carried in procession on the feast-day of that saint. The script, however, is two centuries later than the death of St. Aure (666), being the Carolingian half-uncial in use by the School of Tours in the 9th century.

Formerly in the Priory of St. Eloi at Paris, given to the Barnabites in 1631, who had succeeded to the Monastery of St. Aure.

Lit. : L. Delisle, *Mémoires de l'Académie des Inscriptions et Belles-Lettres*, xxxiii, 1st pt. ; H. Martin, *L'Evangéliaire de Ste. Aure* in *Bulletin du Bibliophile*, 1897 ; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 9 and pl. 1.

CASE 45b

FRENCH SCHOOL, Late Xth Century

Psautier glosé de St. Bertin

Lent by the BIBLIOTHÈQUE DE BOULOGNE-SUR-MER (MS. 20).

Psalter with gloss. One large miniature and large capitals, some decorative, others historiated.

14¼×12 in. (36×30.5 cm.).

A psalter copied at the famous Abbey of St. Bertin, at St. Omer, by the monk Hérivée, under the orders of Abbot Odbert (986–1007), who illuminated it himself. Some verses, on the back of the title-piece, give in acrostic the name of the scribe, and the names of Abbot Odbert and of Dodolin, his collaborator.

CASE 45c

NORTHERN-FRENCH SCHOOL, Second half of the XIIIth Century

Apocalypse figurée

Lent by the BIBLIOTHÈQUE DE CAMBRAI (MS. 422.)

Historiated Apocalypse. Seventy-eight paintings in watercolour, outlined in pen and ink.

11¾×8¼ in. (29.8×21 cm.).

Originally belonged to the Monastery of Bethléem, near Louvain. This manuscript, or one like it, served as a model in the 14th century for the weavers of the celebrated series of tapestries of the Apocalypse in the Cathedral at Angers (see No. 22).

Lit. : A. Durieux, *Les Miniatures des Manuscrits de la Bibliothèque de Cambrai*, 1843, 100, pl. 15 (repr.) ; L. de Farcy, *Histoire et Description des Tapisseries de la Cathédrale d'Angers*, 1889 ; L. Delisle and P. Meyer, *L'Apocalypse en français au XIII^e Siècle*, 1901, lxxviii–lxxx ; clxxviii sqq. (dealing with the relations of the Cambrai Manuscript to the Angers Tapestries); E. G. Millar, *English Illuminated Manuscripts from the Xth to the XIIIth Century*, 1926, 61–62 (suggests likelihood of an English origin for the Manuscript).

GALLERY II

PAINTINGS, SCULPTURE AND GOLDSMITHS' WORK

School of FOUQUET, JEAN

46 Descente de Croix

Lent by the Church of Nouans (Indre et Loire).

The Descent from the Cross. On the left, Joseph of Arimathæa, wearing a violet and green robe and a white drapery, and Nicodemus, in a yellow tunic and green cap, lower the body of Christ on to the knees of the Virgin, who is supported by St. John. The Virgin is dressed in blue with a white cloak, and St. John in red. In the centre, the Holy Women, dressed as nuns in grey and white, are grouped at the foot of the Cross, on the right, the donor kneels, accompanied by St. James, dressed as a pilgrim. Inscribed on the upper and lower edges of the frame: *VERE · LANGORES · NR̂ⓢ · IP̂E · TVLIT + ET · DOLORES · NR̂ⓢ · IP̂E · PORTAVIT · XPS · SEMEL · PRO · PECCATIS · NOSTRIS · MORTVVS · EST + IVST*$\overset{s}{\vee}$ *· PRO ÎIVSTIS.*

Oil on panel. 58×93 in. (1.47×2.36).

Lit.: P. Vitry, *Communication faite à la Société Nationale des Antiquaires de France,* Dec. 1931; *Revue de l'Art ancien et moderne,* lxi, Feb., 1932.

Painted in the late 15th century. Allied in points of style, facial types, and the treatment of hands and drapery, to the Diptych of Etienne Chevalier by Fouquet (Nos. 69 and 70). The provenance from Touraine supports the attribution to the School of Fouquet.

CLOUET, JEAN, called JANET

Came to France c. 1516 from the Netherlands—Paris 1540.

47 François I

Lent by the Musée du Louvre, Paris.

He wears a black cap with a white plume, and a doublet of white satin striped with black and embroidered. Background of crimson material with conventional foliage combined with the royal crown.

Oil (?) on panel. 37⅞×29⅛ in. (0.96×0.74).

Coll.: François I. At Fontainebleau during 17th and 18th centuries; Musée de Versailles, 1837–1848.

Lit.: L. J. du Rameau, *L'Inventaire des Tableaux du Cabinet du Roi, placés à la Surintendance des Bâtiments de sa Majesté à Versailles*, 1784, No. 458; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Française*, 1925 (ed. *l'Illustration*), 41, pl. 42; Comte de Laborde, *La Renaissance des Arts à la Cour de France*, I. *Peinture*, 1850, 19–24; J. Guiffrey, *Revue de l'Art Ancien et Moderne*, 1884, 113; A. Germain, *Les Clouet* (Les Grands Artistes), 1906, 27, 8 (repr.); Moreau-Nélaton, *Les Clouet*, 1908, 9 (repr.); Moreau-Nélaton, *Les Clouet et leurs Émules*, 1924, i, 53 (repr.); L. Dimier, *Histoire de la Peinture de portrait en France*, 1924, i, 16.

Apparently painted from the pencil drawing at the Musée Condé at Chantilly, of which there are several replicas, amongst them those in the Hérmitage, the Uffizi, and the Bibliothèque Méjane at Aix-en-Provence.

CORNEILLE DE LYON

Before 1520 The Hague—Lyons after 1574.

48 Portrait présumé du peintre Moretto da Brescia

Lent by Walter Gay, Paris.

He wears a black cap and doublet, with a white turned-down collar. Green background.

Oil on wood. 6⅝×5½ in. (0.17×0.14).

Coll.: Mrs. Barnard of Cave Castle (Yorkshire).

On the back is the old inscription: *Ritratto di Alessandro dipintor. . . . Bonvicini da Sa Medeñio detto il Moretto da Brescia fiorivissim . . . d . . . 1540.*

Supposed to be a portrait of the painter Moretto da Brescia.

CLOUET, JEAN, called JANET

Came to France c. 1516 from the Netherlands—Paris 1540.

49 Charlotte de France, fille de François I

Lent from the Max Epstein Collection, Chicago.

She wears a black bodice with yellow sleeves and a pink cap trimmed with pearls. In her hand is a rosary.

Oil on wood. 12¼×8⅝ in. (0.31×0.22).

Coll.: Mrs. Thomson.

Exhib.: Paris, *Primitifs français*, 1904 (151); New York, Kleinberger, *French Primitives*, 1927, No. 46.

Lit.: Kleinberger, *Catalogue of French Primitives*, 1927, 114 (repr.); Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle*, ii, 33, No. 140 (repr., i, pl. 5).

Painted c. 1523–1524, supposing that this portrait was executed during the lifetime of the little princess who died in 1524 at the age of eight.

Closely related to No. 81.

FROMENT, NICOLAS

Born in Provence—Active in Southern France from 1450–1480.

50 A Triptych: the Raising of Lazarus

Lent by the Royal Uffizi Gallery, Florence.

On the left, Martha kneeling before Christ, with his disciples. In the middle, the Raising of Lazarus; on the right, Mary Magdalene anointing Christ's feet. On the outside of one panel are the Virgin and Child; on the other the kneeling donor, with a kneeling attendant and a young man standing, holding a sword (?) and with a medal hung from a chain around his neck. Inscribed on the outside: *NICOLAVS FRVMENTI ABSOLVIT HOC OPUS XV° KL° JVNII MCCCCLXI.*

Oil and tempera (?) on panel. Central leaf, 61¾×42 in. (1.57×1.07). Shutters, 61¾×21¼ in. (1.57×0.54).

Given before 1464 by Cosimo dei Medici to the Convento del Bosco dei Frari, in Mugello. In the Accademia dell' Arte, Florence.

Lit.: G. Lafenestre, *Revue de l'Art Ancien et Moderne*, ii, 1897, 305 sqq. (repr.); Hulin de Loo, Prussian *Jahrbuch*, xxv, 1904, 72 sqq. (repr.); P. Trabaud, *Gazette des Beaux-Arts*, 1895, i, 157 sqq. (repr.); Durrieu, in *Michel*, iv, 715; G. Lafenestre, *L'Exposition des Primitifs Français*, 1904, 52; H. Bouchot, *L'Exposition des Primitifs Français*, 1904, No. lvi (the picture was not exhibited at the Exposition); J. Guiffrey and P. Marcel, *La Peinture Française, Les Primitifs*, 11, 12 (repr.); J. Guiffrey, *Beaux-Arts*, 1925, 339; W. Burger, *Zeitschrift für Bildende Kunst*, xi, 317 sqq. (repr.); Dimier, *Les Primitifs Français* (Les Grands Artistes), 77 (repr.); L. Chamson, *Nicolas Froment et l'École Avignonnaise*, 1931, 48 (repr. pls. 30–39); P. A. Lemoisne, *Gothic Painting in France, XIVth–XVth Centuries*, 1932, 81, 87 pl. 70.

Painted before the artist's residence in Avignon (1460–1472) and preceded the *Buisson Ardent* in the Cathedral at Aix-en-Provence by at least fourteen years. A drawing of the Transfiguration of Christ in the Berlin Kupferstichkabinett should be compared with this Triptych (cf. Hulin de Loo, *loc. cit.*).

ANONYMOUS, Early XVIth Century

50a Vierge à L'Enfant

Lent by Mrs. G. F. and Mrs. J. Weld Blundell, Ince Blundell Hall, Lancashire.

The Virgin and Child. The Virgin is enthroned under a canopy on which are the arms of Burgundy; the Child is playing with a goldfinch. On each side of the throne is an angel, one playing on a harp and the other holding a book with the anthems *Ave, regina celorum, mater regis angelorum,* and *O, Maria, flos Virginum*; on the left is a kneeling man wearing a blue mantle decorated with golden lilies and the collar and jewel of an Order; on the right a kneeling woman with a dove on her shoulder and, under her feet, a scaly monster.

Oil (?) on panel. 48×42⅛ in. (1.22×1.07).

In 1602 in a monastery near Ghent; in Zucca's *Memoriaux* (*loc. cit. infra*) the following inscription accompanies sketches from the St. Louis and the St. Martha: *Desen 22 February* 1602 *is alhier ghecommen in ons huus van Dronghene tot Ghent frater Anthone Surbet en heeft alhier vutghetrocken de figurevan coninck van vranckryrke St. Ludovic met zyn huusvrauwe in treiken der waerheyt hebben dit verseeckert,* fr. Egidius Christiaens, Supprior. Ita attestor.

Coll.: Ince, acquired c. 1805.

Exhib.: Guildhall, 1906 (51, as Mabuse).

Lit.: *Ince Blundell Catalogue,* 1803, No. 190; *Waagen,* iii, 249; Memoriaux d'Anthoine de Zucca, *Bibl. Roy. de Bruxelles,* No. 1862 (cf. L. Quarré-Reybourbon, *Bull. de la Comm. Hist. du Dept. du Nord XXIII,* 1900); W. H. J. Weale, *Burlington Magazine,* ix, 239 (repr.); Roger Fry, *Burlington Magazine,* ix, 331; *Onze Kunst,* 1922–3, vol. xl, 65 sqq.

The kneeling figures have been unconvincingly identified as the Comte de la Marche, and his wife, daughter of the Count of Flanders. Weale (*loc. cit.*) calls the man Louis XII. The woman almost certainly represents St. Margaret. That she is St. Martha, with the *Tarasque,* is unlikely.

At one time attributed to Mabuse. Waagen first doubted this. Weale thought French authorship probable and dated it c. 1515. Fry gives it to the School of Provence. Both note the strong influence of Jan van Eyck.

ANONYMOUS, End of XVth Century

51 Portrait of a Man

Lent by Walter Gay, Paris.

He wears a black cap, a dark crimson doublet and a brown mantle. Gold ground.

Oil (?) on wood. 6¾×5½ in. (0.17×0.14).

Coll.: Marquis Charles de Valori.

Painted in the last quarter of the 15th century.

According to M. Hulin de Loo, this picture is to be compared with the work of the Brussels School of 1480–1490.

School of CLOUET, FRANÇOIS

52 Elisabeth d'Autriche, Reine de France, femme de Charles IX, en 1570

Lent by the Musée du Louvre, Paris.

Elizabeth of Austria, Queen of France, wife of Charles IX, in 1570. Her hair is dressed with pearls and precious stones, and her slashed brocade dress has a high ruff.

Oil (?) on panel. 14¼×10¾ in. (0.36×0.27).

Coll.: Probably Roger de Gaignières, sold 1717; Pierre Clairambault. Acquired by the King of France in 1755, and taken to the Grands Augustins in 1772 to form part of a set of portraits collected in the *Cabinet des Ordres du Roi*, Musée des Monuments Français, 1792; handed over to the Louvre in 1817.

Exhib.: *Primitifs Français*, 1904 (198); Bibliothèque Nationale, *Portraits peints et dessinés, du XIII^{e} au XVII^{e} Siècle*, April, 1907.

Lit.: P. G. J. Niel, *Portraits des Personnages Français les plus illustres du XVI^{e} Siècle*, 1848–56, No. 13; Comte de Laborde, *La Renaissance des Arts à la Cour de France*, i, 120; H. Bouchot, *Gazette des Beaux-Arts*, December, 1887, 467; Moreau-Nélaton, *Les Clouet et leurs Émules*, 1924, i, 74, 212–213 (repr.), iii, 253; Dimier, *Le Portrait du XVI^{e} Siècle aux Primitifs Français*, 1904, 25, No. 198; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Français* (ed. *L'Illustration*), 56 (repr.); Dimier, *Histoire du Portrait en France au XVI^{e} Siècle*, 1924, i, 97, pl. 30, ii, 126, 127, No. 503; H. S. Ede, *Burlington Magazine*, xlii, 111–129 (repr.); Irene Adler, *Vienna Jahrbuch*, iii, 201–246 (repr.).

Painted c. 1571.

A replica, dated 1571, is in the Musée Condé at Chantilly, also the chalk drawing which was probably used for the picture. The hands are identical with those in a drawing of Queen Marguerite as a child at Chantilly.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

53 Dame au Bain: "Diane de Poitiers."

Lent by SIR HERBERT COOK, BART., RICHMOND, SURREY.

A Lady in her Bath. Through the curtained doorway, in front of which stands a nurse suckling the lady's younger child, can be seen another room where a maid-servant is carrying a large jug. By her side is a chair-back, worked with the design of a unicorn dormant beneath a tree on a red field. Signed on the edge of bath: *FR. IANETII OPVS.*

Oil on panel. 36¼×31¾ in. (0.92×0.81).

Coll.: Sir Richard Frederick, sold Feb. 7, 1874, bought Thibaudeau; Sir J. C. Robinson; Sir Francis Cook.

Exhib.: Grafton Galleries, *Fair Women*, 1894 (20, as Diane de Poitiers), 1894; Paris, *Exposition des Primitifs Français*, 1904 (226, as Portrait d'une Femme au Bain, by François Quesnel); Grafton Galleries, *Old Masters*, 1911 (85, as François Clouet).

Lit.: *Gazette des Beaux-Arts*, 1878, xvii, 289–304; xviii, 865; *Burlington Magazine*, vi, 155; Lafenestre, *L'Exposition des Primitifs Français*, 1904, 110 (repr.); L. Dimier, *Les Portraits en France au XVI^e Siècle*, 1904, i, 95; Dimier in Thieme-Becker, *Künstler-Lexikon*, vii, 117 (where the influence of Primaticcio is suggested); *Catalogue of Paintings at Doughty House*, iii, No. 426, 44 (repr.); Reinach, *Gazette des Beaux-Arts*, 1920, ii, 157 (repr.); Moreau-Nélaton, 1924, *Les Clouet et Leurs Émules* i, 75 (repr.), fig. 20; Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle*, 1925, ii, 504; Irene Adler, *Vienna Jahrbuch*, 1929, iii, 201–246 (repr.).

Painted about 1550.

The picture has long been regarded as a portrait of Diane de Poitiers, an identification supported by Reinach (*loc. cit.*), though the fact that when Clouet painted the picture Diane would have been nearly fifty has been put forward against the view. The picture is one of the only three signed works by François Clouet, the others being the portrait of the apothecary, Pierre Quthe, in the Louvre (No. 80 in the Exhibition) and that of Charles IX in Vienna (No. 92). Three other versions of this picture exist: at Chantilly (Musée Condé), in Paris (Musée des Arts Décoratifs), and in a private collection in London. The Chantilly picture is identical with the Richmond picture in the main composition, but the head is that of Gabrielle d'Estrées.

PILON, GERMAIN

1535 Paris—Le Mans—Paris 1590.

54 La Vierge et l'Enfant

Lent by the CHURCH OF LA COUTURE, LE MANS.

The Virgin and Child. In her right hand, hanging down, she holds a fold of her drapery and a bouquet. The Child holds an apple in his left hand.

Marble. H. 37¼ in. (95 cm.).

Commissioned in 1570 by Nicolas Fumée, Abbé of Notre Dame de la Couture, Le Mans, from Germain Pilon, who worked on it together with a monk, Pierre Vincent, professor of the Abbey of la Couture. Placed on the high altar of the Church. During the Revolution taken to the museum arranged in the old buildings of the Abbey. In 1807 restored to the church.

Exhib.: *Exposition rétrospective de l'Art Français*, Paris, 1900 (4673).

Lit.: Palustre, *Monuments d'Art de la Ville du Mans, Gazette des Beaux-Arts*, 1886; Palustre, *Germain Pilon, Gazette des Beaux-Arts*, 1890; R. de Lasteyrie, *Une Vierge de Germain Pilon à l'Église de La Couture du Mans, Bulletin Historique et Archéologique du Maine*, 1890; Ch. Terrasse, *Germain Pilon*, 62; Jean Babelon, *Les Beaux-Arts*, 30–35 (repr.).

ATELIER OF MICHEL COLOMBE

c. 1430 Brittany—Tours c. 1512.

55 La Vierge et l'Enfant

Lent by the CHURCH OF MESLAND (LOIR-ET-CHER).

The Virgin and Child.

Marble. H. 31½ n. (80 cm.).

No doubt ordered from the atelier of Guillaume Regnault, nephew and successor of Michel Colombe, for the priory of Mesland, a dependance of the Abbey of Marmoutier; it does not appear ever to have left the church.

Lit.: P. Vitry, *Michel Colombe et la Sculpture Française de son Temps*, 432 (repr.); P. Vitry, *La Vierge de Mesland et la Vierge d'Ecouen, Bulletin de la Société Archéologique de Touraine*, 1898, xi, 453–55; P. Vitry and G. Brière, *Documents de Sculpture Française*, 136 (repr.).

This figure shows the closest relation, with the Virgins from Olivet and Ecouen, now in the Louvre.

Attributed to CLOUET, JEAN

Came to France c. 1516 from the Netherlands—Court Painter to François I—Paris 1540.

56 Louis de Clèves, Puiné de Nevers

Lent by the ACCADEMIA CARRARA, BERGAMO.

Head and shoulders, with the hands resting on a ledge.

Oil on panel. 9½×8¼ (0.24×0.21).

Lit.: Frizzoni, *Le Gallerie dell'Accademia Carrara in Bergamo*, 1907, 55 (repr.); H. Bouchot, *Revue de l'Art*, 1899, i, 55 (repr.); Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle*, 1924, i, pl. 5; 1925, ii, 34 (repr.); Irène Adler, *Vienna Jahrbuch*, N.F., iii, 1929, 201–246 (repr).

Repr.: Dimier, *Histoire de la Peinture Française*, pl. xi.

Louis de Clèves, son of Engilbert de Clèves and Catharine de Bourbon. He was known as Louis, Monsieur (or Puiné) de Nevers, to distinguish him from his brother Charles, Comte de Nevers. Apparently made from a crayon drawing at Chantilly, No. 38, wrongly called Le Seigneur de Marceau. Formerly attributed to Holbein, and attributed by Frizzoni to François Clouet.

COUSIN, JEAN, le Père

c. 1490 Sens—Paris ? c. 1564.

57 Eva Prima Pandora

Lent by the MUSÉE DU LOUVRE, PARIS.

A nude woman reclining in a grotto rests her right arm on a skull and holds in her left hand a vase. Above hangs a tablet with the inscription: *EVA PRIMA PANDORA*.

Oil on wood. 38×58⅝ in. (0.97×1.50).

Coll.: Jean Bordier of Monthard, near Sens, one of Jean Cousin's sons-in-law; Guillaume Lefebvre, President au Présidial de Sens (1724); de Bonnaire, Sens; Chanlay, Sens. Presented to the Louvre by the Société des Amis du Louvre, 1922.

Lit.: E. Montégut, *Revue des Deux Mondes*, 1872; M. Roy, *Bulletin de la Société Archéologique de Sens*, xxvii, 193; M. Roy, *Beaux-Arts*, April, 1923, 103; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Française XIV, XV, XVI^e Siècle*, 60 (repr.).

Painted c. 1545–1550.

ANONYMOUS, Early XVIth Century

58 Adoration de l'Enfant

Lent by the MUSÉE CALVET, AVIGNON.

The Adoration of the Child. Under a portico in the Italian style, the Infant Christ sits on a dark green cushion, holding an apple in his left hand and blessing with His right. Round him kneel, the Virgin, wearing a blue dress and red cloak, a knight in armour over a dark blue tunic edged with gold brocade, and a bishop in a cope of gold brocade.

On panel. 37⅜×46½ in. (0.95×1.18).

Acquired by the Musée Calvet at Avignon in 1836, from a dealer in antiquities.

Exhib.: Paris, *Primitifs Français*, 1904 (85).

Lit.: Waagen, *Klassischer Bilderschatz;* Gonse, *Les chefs d'œuvre des Musées de France*, 1900, 48 (repr.); Fry, *Burlington Magazine*, ix, 331; Lafenestre, *Exposition des Primitifs Français*, 1904, 68 (repr.); J. Guiffrey and P. Marcel, *Les Primitifs Français*, 15, pl. xlvi; L. Chamson, *Nicholas Froment et l'École Avignonaise au XVᵉ Siècle*, 1931, 65, pl. 59, 60; J. Girard, *Le Musée d'Avignon* (*Coll. Mémoranda*), 37 (repr.); H. Bouchot, *Exposition des Primitifs Français*, 1904, gr. éd., pl. lx; P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 98 (repr., pl. 84).

Formerly attributed to Gerard of Haarlem, and to the Milanese school.

CORNEILLE DE LYON

Before 1520 The Hague—Lyons, after 1574.

59 Portrait of a Man

Lent by CAPTAIN E. G. SPENCER CHURCHILL, NORTHWICK PARK.

Wears a black cap and coat. Turquoise background.

Oil (?) on panel. 6½×5½ in. (0.16×0.14).

Repr.: Arundel Club Portfolio, 1912, No. 10.

Formerly described as a portrait of Rabelais.

ANONYMOUS, Early XVIth Century

60 St. Michel Terrassant Le Dragon

Lent by the MUSÉE CALVET, AVIGNON.

St. Michael Slaying the Dragon. The saint, winged and wearing armour, is dealing a blow at the dragon. Background of brocade. On the reverse, the Annunciation, in an Italian Renaissance chapel. Inscribed on the vase between the Virgin and the Angel: *AV. ROPILMI MONARCH.*

Oil (?) on panel. 30¼×22⅞ (0.77×0.58).

Acquired by the Museum in 1836 from an antique dealer.

Exhib.: Paris, *Primitifs Français*, 1904 (87).

Lit.: Gonse, *Les Chefs d'œuvre des Musées de France*, 1900, 49 (repr.); H. Bouchot, *Les Primitifs Français*, 1904, 262; and *Exposition des Primitifs Français*, 1904, lxii; Lafenestre, *Exposition des Primitifs Français*, 1904, 68 (repr.); J. Guiffrey and P. Marcel, *Les Primitifs Français*, 1905, 20 (repr.); *Exposition des Primitifs Français*, 1904, lxii; L. Chamson, *Nicolas Froment et l'École Avignonaise au XV^e Siècle*, 1931, 64–65 (repr.); J. Girard, *Le Musée d'Avignon* (*Coll. Mémoranda*), 38 (repr.); P. A. Lemoisne, *Gothic Painting in France XIVth–XVth Centuries*, 1932, 111, pl. 86.

Repr.: Sanpere y Miguel, *Los cuatrocentistas catalanes*, Barcelona, 1906, ii, 102 sqq.

Painted c. 1500.

Sanpere y Miguel attributed this work to Bartolomeo Bermejo, on the ground of its resemblance to the signed St. Michael in the Lady Ludlow Collection, London.

ANONYMOUS, XVIth Century

61 The *Prévôt* and *Échevins* of the City of Paris in Prayer before the Holy Trinity

Lent by MR. JUSTICE MURNAGHAN, DUBLIN.

Six figures kneeling before the Holy Trinity. God the Father supports the crucified Christ surrounded by angels bearing the instruments of the Passion. Dated 1568.

Panel. 41×58⅝ in. (1.04×1.49).

Coll.: Barry.

The principal kneeling figure on the left appears to be De Neufville, *prévôt des marchands de Paris*. His son was Secretary of State under Charles IX and Henri III.

The picture shows, in the composition and style of the upper part, the strong influence of Tintoretto.

Repr.: *Revue de l'Art ancien et moderne*, xli, Feb. 1932.

MAÎTRE DE MOULINS

Active c. 1480–1520. Named from the triptych in the Cathedral at Moulins.

62 Portrait d'un Homme en Prière

Lent by E. ROSENFELD, NEW YORK.

Portrait of a Man in Prayer. He wears a black cassock with fur border. Blue background.

Oil (?) on panel. 13⅝×9½ in. (0.345×0.24).

Repr.: *Revue de l'Art ancien et moderne*, xli, Feb. 1932.

More probably by a Flemish master.

MAÎTRE DE MOULINS

Active c. 1480—c. 1520. Named after the triptych in the Cathedral at Moulins.

63 L'Annonciation

Lent by A. Ryerson, Chicago.

The Annunciation. The Virgin kneels at a *prie-dieu*, wearing a dark blue dress under a red cloak. Behind her kneels an angel with grey and blue wings and fair hair, wearing a green dalmatic lined with pink silk, a sceptre in his hand. In the background, above a bed covered with rose-coloured material, is a picture of Christ blessing.

Oil (?) on panel. 29×20 in. (0.74×0.51).

Coll.: Dowdeswell.

Exhib.: London, Grafton Galleries, 1909 (76); New York, Kleinberger Galleries, *French Primitives*, 1927 (35); Detroit, *French Gothic Art*, 1928 (9).

Lit.: M. J. Friedländer, *Burlington Magazine*, xlvii, 187–191 (repr.); Conway, *The Van Eycks and their Followers*, 187; Lafenestre, *Exposition des Primitifs Français*, 1904, 79–82 (repr.); Guiffrey and Marcel, *La Peinture Française, les Primitifs*, 18, pl. 53 and 54; Fry, *Burlington Magazine*, ix, 331 (repr.); Monod, *Revue de l'Art*, 1910, i, 54 (repr.); Reinach, *Répertoire*, iv, 54.

Painted in the last quarter of the 15th century. According to Friedländer, this panel and the *Meeting of Joachim and St. Anne* in the National Gallery, London, belonged to the same triptych.

MAÎTRE DE MOULINS

Active c. 1480–1520. Named from the triptych in the Cathedral at Moulins.

64 Triptyque de Moulins

Lent by the Cathedral of Moulins.

The Triptych of Moulins. In the central panel the Virgin wearing a blue dress lined with ermine, her red mantle fastened by a gold cord with pearl clasps. On the left wing, Pierre II de Bourbon in ducal robes is presented to the Virgin by St. Peter, on whose cope is embroidered the word *ESPERANCE*. On the right wing, Anne of France, daughter of Louis XI, in the robes of a duchess, presented by St. Anne; behind, her daughter Suzanne, who subsequently married the Connétable

de Bourbon. On the outside of the wings, the Annunciation, in grisaille. Inscribed on a scroll held by two angels: *HEC. EST. ILLA. DEQVA. SACRA. CANVNT. EVLOGIA. SOL. AMICTA. LYNAM. HABENS. PEDIBZ + STELIS. MERVIT. CORONARI. DVODENIS.*
Oil on panel. Central leaf.
Exhib.: Paris, *Primitifs Français*, 1904 (112); Paris, *Exposition Rétrospective*, 1900, 4545.
Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, No. 112; R. de Maulde, *Jean Perréal, dit Jean de Paris*, 1896, *passim*; C. Benoit, *Gazette des Beaux-Arts*, 1902, xxvii, 66 sqq.; H. Bouchot, *Les Primitifs Français*, 286–303, *passim* L. Dimier, *Histoire de la Peinture Française*, 41, pl. xxv; Hulin de Loo, *Exposition des Primitifs Français*, 1904, 28; P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 79 (repr. pls. 79, 81), 107, pl. 79–81.
Painted c. 1498.
According to R. de Maulde de la Clavière, Comte Durrieu, G. Hulin de Loo and H. Bouchot, the anonymous artist known from this picture as the Maître de Moulins may be identified with Jean Perréal, called Jean de Paris, a famous painter in his time who worked for the Bourbon family.

MAÎTRE DE MOULINS

Active c. 1480–1520. Named from the triptych in the Cathedral at Moulins.

65 La Vierge avec l'enfant Jesus adorés par les anges

Lent by the Musée Royal des Beaux-Arts, Brussels.
The Virgin and Child adored by Angels.
Oil (?) on panel. 15¼ × 11⅝ in. (0.385 × 0.295).
Coll.: Ed. Huybrechts, sold Antwerp, 1902. Acquired by the Musée de Bruxelles (No. 681 in Catalogue).
Exhib.: Paris, *Primitifs Français*, 1904 (109).
Lit.: C. Benoit, *Gazette des Beaux-Arts*, 1901, 374 (repr.); H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, lxxx; Lafenestre, *Exposition des Primitifs Français*, 1904, 84 (repr.); H. Bouchot, *Les Primitifs Français*, 1904, 289, 293, 295; L. Dimier, *Les Primitifs Français* (*Coll. Les Grands Artistes*), 1911, 104 (repr.); P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 94 (repr. pl. 78A).

BELLEGAMBE, JEAN

c. 1470–80—Douai—c. 1535.

66 Conversion de St. Paul

Lent by F. Kleinberger, Paris.
The Conversion of St. Paul. In the centre, St. Paul, dressed as a Roman soldier, has fallen with his white horse. On the right,

a company of Roman soldiers; in the background, villages with scenes of Christian persecution.

Oil on wood (transferred to canvas). 40×47 in. (1.02×1.18).

Exhib.: *Primitifs Flamands*, Bruges, 1902; New York, Kleinberger Galleries, *French Primitives*, 1927 (41).

Lit.: L. Réau, *J. Bellegambe*, 17; M. J. Friedländer, *Meisterwerke auf der Austellung in Brügge*, 1903, 30. pl. 80; L. Réau, *Catalogue of Exhibition of French Primitives*, Kleinberger, New York, 1927, 102 (repr.).

Painted in the first third of the 16th century.

MAÎTRE DE MOULINS

Active c. 1480–1520. Named from the triptych in the Cathedral at Moulins.

67 La Nativité

Lent by the Musée d'Autun.

The Nativity. In a stable the Virgin, two angels and St. Joseph around the Child Jesus. Farther back to the right is the donor of the picture, Cardinal Jean Rollin, a little white dog sitting on the folds of his cardinal's robe. Two shepherds watch the scene. In the background the Annunciation to the shepherds. Inscribed on each side in a foliated spandril: *TIME DEVM* and *DEVM TIME*.

Oil on panel. 21⅝×28¾ in. (0.55×0.73).

Exhib.: Paris, *Les Primitifs Français*, 1904 (103).

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, No. 103, 46 (repr.); Lafenestre, *Exposition des Primtifs Français*, 1904, 82 (repr.); H. Bouchot, *Les Primitifs Français*. 1904, 288, 289, 292 note, 295; L. Dimier, *Les Primitifs Français* (Les Grands Artistes), 1911, 107; P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 92 (repr., pls. 75-76).

Painted c. 1480. The date suggested for this picture is based on the age of the donor (1408–1483), who appears to be about 75.

MAÎTRE DE MOULINS

Active c. 1480—c. 1520. Named after the triptych in the Cathedral at Moulins.

68 St. Victor and a Donor

Lent by the Corporation Art Gallery, Glasgow.

The saint's hand rests on the shoulder of the kneeling donor, represented as an ecclesiastic wearing a cope of crimson velvet and gold brocade. The saint wears armour, a *justaucorps* of blue velvet sprinkled with trefoils, a scarlet baldric and kilt, and a cloak of murrey velvet lined with fur. The saint's shield and the pennon on his lance carry an escarbuncle fleur-de-lis on a ground gules. The figure of the kneeling donor is reflected in St. Victor's armour.

Oil (?) on panel. 22 × 18⅛ in. (0.56 × 0.46).

Coll. : A. McLellan.

Exhib. : Burlington Fine Arts Club, 1892 (17, as Hugo van der Goes); Bruges, 1902 (100, as unknown master); Paris, *Exposition des Primitifs Français*, 1904 (106, as Maître de Moulins); Guildhall, 1906 (13, as Hugo van der Goes); Royal Academy, Exhibition of Flemish Art, 1927 (67, as Hugo van der Goes).

Lit. : H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, lxxvi; Lafenestre, *Exposition des Primitifs Français*, 1904, 87 (repr.); J. Guiffrey et P. Marcel, *Peinture Française* (Les Primitifs), p. 17 (repr.); W. H. J. Weale, *Bryan's Dictionary*, 1905, v, 243 (repr.); *Catalogue of Exhibition of Flemish Art*, 1927 (67).

Repr. : *Burlington Club Catalogue*, 1892 (17).

Has also been attributed to Hugo van der Goes, Mabuse, Van Eyck, Memlinc, and the "Master of Saint Victor." The arms on the saint's shield have been said to be the same as those in the *Buisson Ardent* by Nicolas Froment at Aix-en-Provence; and it has been claimed that the donor in the Glasgow painting represents René of Anjou. Other suggestions are that he is Charles III of Anjou, nephew of King René, in the garb of a canon of St. Victor; or a canon of St. Maurice of Angers, since the attributes of the saint represented are also those of St. Maurice. Guiffrey and Marcel hold the donor to be Charles IV, King of Sicily (d. 1481). W. H. J. Weale considered him to be "a layman, some prince who, as the descendant of a founder of a collegiate church, had the privilege of wearing a cope and sitting in the Canon's stalls."

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

69 Etienne Chevalier, Trésorier des Finances du Roi Charles VII, présenté par St. Etienne, son patron

Lent by the DEUTSCHES MUSEUM, BERLIN.

Etienne Chevalier, Minister of Finance to Charles VII, with St. Stephen, his patron saint. Etienne Chevalier wears a crimson doublet; the saint holds the Gospel Book and the stone of his martyrdom. The background is a richly ornamented porch of marble in the Italian style; inscribed on the left: . . . *IER ESTIENN*.

Oil on panel. 36½ × 33½ in. (0.93 × 0.85).

Between 1461 and 1775 in the Cathedral of Notre Dame at

Melun. In Munich under the first Empire. Brentano, Coll. Frankfort a/M. Acquired in 1896 by the Kaiser Friedrich Museum, Berlin; transferred in 1930 to the Deutsches Museum.
Exhib.: Paris, *Primitifs Français*, 1904 (41).
Lit.: Denys Godefroy, *Histoire de Charles VII*, 1661, 885; De Laborde, *La Renaissance à la Cour de France*, 1855, 706, 707; H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, 19 (repr.); H. Bouchot, *Les Primitifs Français*, 1904, 274, 276, 277, 286; H. Posse, *Die Gemäldegalerie des Kaiser Friedrich Museums*, i, 249, No. 1617 (repr.); G. Lafenestre, *Jean Fouquet*, 1905, 33–40 (repr.); Max J. Friedländer, *Jahrbuch*, xxxi, 1910, 227; L. Dimier, *Histoire de la Peinture Française*, 1925, 36; Trenchard Cox, *Jehan Foucquet*, 1931, 51 (repr.); P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 68 (repr. 53).
Painted c. 1450. This picture and the next are traditionally called "the Diptych of Melun" because they hung in the Cathedral of Melun, side by side, arranged as a diptych; but they were separately framed and were regarded by 17th century visitors as two distinct pictures (cf. Denys Godefroy, *loc. cit.*). This fact and a certain difference in style between these two pictures suggest the idea that perhaps they were painted at different dates, the panel of the Virgin antedating that of Etienne Chevalier by some years. Should be compared with No. 46.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

70 Vierge et l'Enfant

Lent by the Royal Museum, Antwerp.

The Virgin and Child. The Virgin, wearing a jewelled crown, with a light veil across her forehead and dressed in a plain gown and a mantle lined with ermine, is seated on a throne ornamented with precious stones and onyx plaques and tasselled finials in both of which a window is reflected. Blue Seraphim and scarlet Cherubim surround her.
Oil (?) on panel. 36⅝×32¼ in. (0.93×0.82).
Between 1461 and 1775, in the Cathedral of Notre Dame at Melun; van Ertborn Collection.
Exhib.: Paris, *Primitifs Français*, 1904, No. 40.
Lit.: H. Bouchot, *Catalogue l'Exposition des Primitifs Français*, 1904, xxxiii, 18; H. Bouchot, *Les Primitifs Français*, 1904, 274, 276; G. Lafenestre, *Jean Fouquet*, 1905, 33–40 (repr.); Trenchard Cox, *Jehan Foucquet*, 1931, 52 (repr.); see also No. 69. P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 68 (repr. pl. 54).

Repr.: D. Lambin, *Musée d'Anvers, Recueil de 200 photographies*, 51, No. 132.
Painted c. 1450. See note to No. 69. H. Bouchot and Lafenestre support the traditional theory that the model for the Virgin was Agnès Sorel, the mistress of Charles VII.

ANONYMOUS, XVth Century

71 Un miracle de St. Fridolin de Säckingen
Lent by Dr. G. F. Reber, Château Béthusy, Lausanne.
A miracle of St. Fridolin of Säckingen. The Saint raises a dead man to settle the quarrels of his sons.
Oil on panel. 25¼ × 30¼ in. (64 × 77 cm.).
Painted in the second third of the 15th century. The picture shows certain analogies with the Swiss Primitives.

ANONYMOUS, c. 1500

71a Vierge et l'Enfant
Lent by Viscount Bearsted, London.
Virgin and Child. Above the figures is an arch of the winged heads of child angels. A cluster of bay-leaves is on each side of the Virgin.
Oil on panel. 20½ × 10⅝ in. (0.52 × 0.27).
Coll.: Marquis de Beaulieu, 1837.
Exhib.: Burlington Fine Arts Club, Winter, 1928-29 (33).
Shews strong Italian influence.

FRENCH SCHOOL, XIVth Century

72 Vierge et l'Enfant
Lent by N. N. (Exhib. at the Rijks Museum, Amsterdam).
The Virgin and Child. The Child holds a bird in one hand and caresses his mother with the other.
Marble. H. 26¾ in. (68 cm.). Base W. 7¾ in. (20 cm.).
Coll.: Pit.
Lit.: *Beeldende Kunst* (*Maanblad voor*) 2 Jaarg., No. 86.

FRENCH SCHOOL, End of XVth Century

73 Une Sainte
Lent by the Musée du Louvre, Paris.
A Female Saint. She wears a mantle and bends over a book she holds in her right hand.
Marble. 24⅝ × 9 in. (63 × 23 cm.).
Coll.: Arconati Visconti, bequeathed to the Louvre in 1914.
Exhib.: Paris, *Exposition des Primitifs Français*, 1904 (315).
Lit.: Marquet de Vasselot, *Les Arts*, August, 1903, 2 (repr.); P. Vitry, *Catalogue de l'Exposition des Primitifs Français*, 1904, 123; *Musée du Louvre, Catalogue de la Collection Arconati Visconti*, No. 33, 49 (repr.).

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

74 Portrait de Charles VII, Roi de France

Lent by the Musée du Louvre, Paris.

Charles VII, King of France. He wears a dark blue hat, decorated with chevron pattern; his dark red velvet doublet is bordered with lynx fur at the collar and cuffs. He looks out from a curtained niche, perhaps his box in the Sainte-Chapelle at Bourges. At the top and bottom of the frame is the inscription: *LE TRES VICTORIEVX ROY DE FRANCE, CHARLES, SEPTIESME DE CE NOM.*

Oil on panel. 33⅞ × 28⅜ in. (0.86 × 0.72).

Painted 1450-60; probably from the Sainte-Chapelle at Bourges; reserved at the demolition of that church for the collection of Louis XV; removed during the Revolution; Louis-Philippe Collection, acquired in 1838 for the Musée de Versailles (as a "Greek work").

Exhib.: Paris, Louvre, Pavillon de Marsan, *Les Primitifs Français*, 1904, 38.

Lit.: H. Bouchot, *Les Primitifs Français*, 1904, 232, 274, 276; P. A. Lemoisne, *La Peinture au Musée du Louvre*, École Française, 13–16, pl. 15; G. Lafenestre, *Jean Fouquet*, 1905, 33–34 and 36 (repr.); P. Vitry, *Les Arts*, April, 1904, 10 (repr.); L. Dimier, *Les Arts*, March, 1905, 20; Durrieu, in *Michel*, iv, 2nd pt., 728; Trenchard Cox, *Jehan Foucquet*, 1931, 49; P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 66 (repr. pl. 52).

ANONYMOUS, Early XVIth Century

75 Pierre de Laval

Lent by Charles Ratton, Paris.

He wears a black cap and is dressed in brown and grey. Green background.

Oil (?) on panel, arched top. 14⅛ × 10½ in. (0.36 × 0.27), including frame, in one piece with the panel.

Coll.: Lex, Mâcon.

Exhib.: Paris, *Primitifs Français*, 1904 (99).

Lit.: *Catalogue de l'Exposition des Primitifs Français*, 1904, No. 99 (repr.).

Painted about 1495–1510. Inscribed in an old handwriting on the back of the panel: *Pierre de Laval, baillif, juge d'apel en la justice de Tournus au commencement du siècle de* 1400 (sic) . . . *et procureur fiscal en ladite justice.*

ANONYMOUS, XVIth Century

76 Portrait d'Homme

Lent by PAUL GANZ, BASLE.

Portrait of a Man. He wears a black cap and coat, with large fur collar and gold-embroidered shirt. Pale blue background.

Oil (?) on panel. 7⅞×6½ in. (0.20×0.16).

Not previously exhibited.

This picture is in the style of Corneille de Lyon.

MAÎTRE DE L'ANNONCIATION D'AIX

Active 15th Century.

77a L'Annonciation

Lent by the CHURCH OF THE MADELEINE, AIX-EN-PROVENCE.

The Annunciation. In the porch of a Gothic church, the Virgin kneels before a revolving reading-desk. At the end of the aisle, in the background, are people attending mass. Above, the figure of God the Father, and in the rays proceeding from Him, the Infant Jesus.

Oil (?) on panel. 61×69¼ in. (1.55×1.76).

Painted c. 1440. Probably remained in the Church of the Madeleine at Aix until the last quarter of the 18th century. During the Revolution, in the church of Saint Sauveur, Aix.

Exhib.: Bruges, *Exposition d'Art Flamand*, 1902; Paris, *Exposition des Primitifs Français*, 1904 (37); Paris, Jeu de Paume, *Exposition d'Art Belge*, 1923 (6); Louvre, November-December, 1929.

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, liii; Lafenestre, *Primitifs Français*, 1904, 60 (repr.); G. Hulin de Loo, *L'Exposition des Primitifs Français*, 1904, 35 sqq.; H. Bouchot, *Les Primitifs Français*, 1904, 250, 278, 279; L. Demonts, *Revue de l'Art*, 1928, i, 257–80 (repr.); L. Venturi, *L'Arte*, xi, 1908, 445–446 (repr.); 1923, 271; S. Reinach, E. Verlant, G. Hulin de Loo, J. de Figuerredo, P. Durrieu, L. Maeterlinck, Laborde, L. Gillet, H. Fierens-Gevaert, F. de Mély, *Revue de l'Art*, 1923, xliv, 81–100, 174, 178, 287, 306; Jamot, *Revue de l'Art*, 1927, ii, 155–162 (repr.); L. Gillet, *La Peinture Française*, 1928, 32; A. de Hevesey, *Pantheon*, 1930, v, 57 (repr.); L. Chamson, *Nicolas Froment et l'École Avignonaise*, 1931, 30–35 (repr.); L. Demonts, *Mélanges Hulin de Loo*, 1931, 123–27; C. Aru, *Dedalo*, September, 1931, 1121–41 (repr.); P. A. Lemoisne, *La Peinture Française à l'Époque Gothique*, 1931, 80 (repr. pl. 47).

The central portion of the triptych, formerly preserved in its entirety in the Church of the Madeleine at Aix. The painter remains unidentified. The obvious influence of the Burgundian and Provençal schools of painting in the technique, style and iconography of this picture connects it as a product of French 15th century art. Demonts and Aru (*loc. cit.*) see in it the work of Colantonio, the reputed master of Antonello da Messina, who introduced the Flemish manner into Italy, and who, according to an old tradition, is the author of the St. Jerome (see No. 83).

MAÎTRE DE L'ANNONCIATION D'AIX

Active 15th Century.

77b Le Prophète Jéremie

Lent by the MUSÉE ROYAL DES BEAUX-ARTS, BRUSSELS.

Jeremiah. The prophet stands on a stone pedestal within a niche. He wears a red robe, lined with green, and a crimson skull-cap. Inscribed: *Ieremas pht^{a}*. On the reverse, Christ appearing to the Magdalene.

Oil (?) on panel. 60×33¾ (1.52×0.86).

Coll.: Jacques Normand, sold Paris, 1923. Acquired by the Brussels Museum.

Exhib.: Paris, Jeu de Paume, *Exposition d'Art Belge*, 1923 (8); Louvre, November-December, 1929.

Lit.: See No. 77a.

The right wing of the Triptych of the Annunciation formerly in the Church of the Madeleine at Aix, of which the other parts are exhibited: Nos. 77a, c, d.

Painted c. 1440.

MAÎTRE DE L'ANNONCIATION D'AIX

Active 15th Century.

77c Le Prophète Isaïe

Lent by SIR HERBERT COOK, BART.

Isaiah the prophet stands on a stone pedestal within a niche He is dressed in a green robe and hood lined with purple. On the reverse, a kneeling Magdalene, one of the figures in a *Noli me Tangere*.

Oil (?) on panel. 39¾×27 in. (1.01×0.69).

Exhib.: Burlington Fine Arts Club, 1907 (14); Paris, Jeu de Paume, *Exposition d'Art Belge*, 1923 (7); Louvre, 1929.

Lit.: See under No 77a. Suida, *Burlington Magazine*, xv, 10 (repr.); Cook, *Burlington Magazine*, xv, 174; Hulin de Loo, *Burlington Magazine*, xv, 173; *Catalogue of the Pictures at Doughty House*, 1925, 43 (repr.).

At one time attributed to Conrad Witz. The lower part of the left wing of the triptych, whose central part is No. 77a and the other wing No. 77b. The upper part of the wing (books on a shelf) is in the Rijksmuseum, Amsterdam. See No. 77d.

Painted c. 1440.

MAÎTRE DE L'ANNONCIATION D'AIX

Active 15th Century.

77d Nature-Morte

Lent by the Rijksmuseum, Amsterdam.

Still Life. Books piled on a wooden shelf within a niche; also boxes of thin wood and a cylindrical copper sheath with hanging straps.

Oil (?) on panel. 9¾×22 in. (0.25×0.56).

Coll.: Frederick Müller, sold Amsterdam, 30th November, 1909 (23). Acquired by the Rijksmuseum.

Exhib.: Louvre, 1927–1930; and as part of the reassembled triptych, November–December, 1929.

Lit.: E. Schmidt-Degener, *Jaarverslag van het Ryksmuseum*, 1923. See also No. 77a.

Upper section of the left wing of the Annunciation of Aix (No. 77c).

ANONYMOUS, End of XVth Century

78 A Man with a Big Nose

Lent by John Morrison, Fonthill.

In a puce doublet with ermine collar. Gold background.

Oil (?) on panel. 8⅝×6¼ in. (0.22×0.16).

The sitter is perhaps Charles VIII, and the approximate date of the picture 1480–90.

Attributed to CORNEILLE DE LYON

79 Beatrix Pacheco d'Escalona

Lent by the Musée de Versailles.

She wears a white cap on her fair hair. Her low-necked dress is black. Pale blue background. Inscribed on an added piece of panel dating from the 17th century: *BEATRIX PACHECO. C. DENTREMON.*

Oil on panel. 8¼×6 in. (0.21×0.15).

Coll.: Roger de Gaignières.

Lit.: E. Soulié, *Musée de Versailles*, No. 3172; Dimier, *Le Portrait en France au XVI^{e} Siècle*, 1925, ii, 64; Dimier, *Histoire de la Peinture Française*, 1925, xlvi (repr.).

Painted c. 1540–1550. Beatrice Pacheco d'Escalona, married 1539 to Sébastien Comte de Montbel et d'Entremont, lady-in-waiting to Queen Eleanor of Austria, second wife of Francis I.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

80 Pierre Quthe

Lent by the Musée du Louvre, Paris.

A notable Parisian bourgeois and apothecary. He is in black velvet, striped with black silk, and a shot green drapery is in the left top corner. A botanical book is open on the table. Green background. Signed and dated : *FR. IANETII. OPVS. PE. QUTTIO AMICO, SINGULARI AETATIS SUE XLIII 1562.*

Oil on panel. 35⅜×27⅛ in. (0.90×0.69).

Coll. : San Donato, sold March, 1880, Vienna ; M. Kuh. Given to the Louvre by the *Société des Amis du Louvre*, 1908.

Lit. : Moreau-Nélaton, *Les Clouet et leurs Émules*, 1924, i, 77 ; ii, 146 ; iii, 253 (repr.) ; Moreau-Nélaton, *Les Clouet Peintres officiels des Rois de France*, 1908, 67–71 (repr.) ; H. Stein, *Mémoires de la Société de l'Histoire de Paris et de l'Isle-de-France*, 1909, 223–230 (repr.) ; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Française* (ed. *L'Illustration*), 44, 45 (repr.) ; Dimier, *Histoire du Portrait en France*, i, 96 (repr.) ; ii, 125, No. 498 ; H. S. Ede, *Burlington Magazine*, xlii, 111 (repr.) ; Irene Adler, *Vienna Jahrbuch*, 1929, iii, 201–246 (repr.).

The painter was an intimate friend of the sitter. They both lived in the Rue St. Avoie in the parish of St. Merry, Paris.

CLOUET, JEAN, called JANET

Came to France c. 1516 from the Netherlands—Paris 1540.

81 Le Dauphin François, fils de François I.

Lent by the Musée Royal d'Anvers.

The Dauphin of France, son of Francis I. He wears a feathered hat, pleated shirt, and a slashed doublet. Inscribed in gold letters : *francoi dauphin.*

Oil on panel. 6⅜×5³⁄₁₆ in. (0.162×0.132).

Coll. : Roger de Gaignières (till 1711). Acquired in Holland by the Chevalier van Ertborn, 1833 ; bequeathed by him to the Antwerp Museum.

Exhib. : Paris, *Primitifs Français*, 1904 (158).

Lit. : *Burlington Magazine*, vi, 144 (repr.) ; Moreau-Nélaton, *Les Clouet et leurs Émules*, 1924, 55 (repr.). Irene Adler, *Vienna Jahrbuch*, 1929, 201–246 (repr.) ; Dimier, *Histoire de la Peinture de Portrait en France au XVIe Siècle*, ii, 33, No. 139.

Repr. : D. Lambin, *Musée d'Anvers. Recueil de 200 photos*, 24, No. 33.

Closely related to No. 49. Painted about 1523. According to Dimier painted about 1520, when the little prince was two years old. The original drawing, which probably served for this picture, is at Chantilly, and a copy belonging to Mr. Butler was exhibited at the New Gallery, London, 1902 (200).

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

82 François de Valois, Duc d'Alençon (puis d'Anjou) enfant

Lent by SARRASIN VON DER MÜHL, BASLE.

He wears a black doublet trimmed with gold braid and a plumed cap.

Oil on panel. 12¼×9 in. (0.31×0.23).

Coll. : Eynard, Geneva.

Painted c. 1560–1570. François de Valois, duc d'Alençon, the brother of Henri III.

Attributed to MAÎTRE DE L'ANNONCIATION D'AIX

83 St. Jérôme dans sa Cellule.

Lent by the NATIONAL MUSEUM, NAPLES.

St. Jerome in his study. St. Jerome, seated at his desk, surrounded by shelves containing books and papers, is extracting a thorn from the lion's foot. His cardinal's hat lies on a table, left.

Oil (?) on panel. 49½×58½ in. (1.25×1.50).

Coll. : Capella di S. Girolamo, Naples, 1502 ; S. Lorenzo Maggiore, Naples, 1808.

Lit. : Waagen, *Handbuch der deutschen und niederländischen Malerschulen*, 1862, i, 74, No. 1 (attributed to H. van Eyck) ; L. Serra, *L'Arte*, 1905, 342 (repr.) ; A. Venturi, *Storia dell' Art*, vii, 4, 120 ; L. Dominici, *Vitae*, i, 1045, 99 ; G. Frizzoni, *Boll. d'Arte*, 1908, 468 (repr.) [as Simon Marmion] ; V. Spinazzola, *Napoli Nobilissima*, iv, 6 (repr.) [attributed to Colantonio] ; Pinacoteca, *del Museo Nazionale di Napoli*, Catalogue, 1927, 73, No. 20 (repr. pl. 7) [as Colantonio, attributed] ; L. Demonts, *Revue de l'Art Ancien et Moderne*, 1928, liii, 257 sqq. (repr.) [as Maître de l'Annonciation d'Aix] ; L. Venturi, *L'Arte*, 1930, 291 ; L. Demonts in *Mélanges Hulin de Loo*, 1931, 123 ; C. Aru, *Dedalo*, 1931, Ann. xi, 1121–1141 (repr.).

This picture, traditionally attributed to Colantonio, the master of Antonello da Messina, has recently been compared with the Triptych of the Annunciation from the Church of the Madeleine at Aix (No. 77 in Catalogue) by L. Demonts and subsequently by C. Aru. These two historians suggest the identification of Colantonio with the Master of the Aix Annunciation. Demonts thinks that Colantonio was a northern artist; Aru believes him to have been an Italian.

Attributed to CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

84 François I

Lent by John Morrison, Fonthill.

Head and shoulders, facing spectator, wearing a pink slashed doublet and a feathered cap.

Oil (?) on panel. 6×5⅛ in. (0.15×0.13).

Coll.: A. Morrison.

Exhib.: Royal Academy, Winter, 1878 (211), as being by an unknown painter.

Attributed to CORNEILLE DE LYON

Before 1520 The Hague—Lyons, after 1574.

85 Portrait d'Homme

Lent by V. Decock, Paris.

Portrait of a Man. He wears a black hat and a moiré silk doublet. He has blue eyes and a moustache and golden beard. Green background. Inscribed: *PHILIPPVS* . . . and dated *CAL 1570*.

Oil on panel. 7×6 in. (0.18×0.15).

Not previously exhibited.

CORNEILLE DE LYON

86 Portrait d'une Dame

Lent by V. Decock, Paris.

Portrait of a Lady. She wears a headdress trimmed with pearls, and a low-cut black dress spotted with buttons, and a slender jewelled necklace. Blue background.

Oil on panel. 6¾×6 in. (0.17×0.15).

Painted c. 1540–1550. Not previously exhibited.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

87 Le Roi François à Cheval

Lent by the Royal Uffizi Gallery, Florence.

Equestrian portrait of Francis I, in armour, with a plumed cap, and a sceptre in his right hand.

Oil (?) on panel. 10⅝×8¾ in. (0.27×0.22).

Coll.: In Palazzo Pitti until 1926.

Lit.: Moreau-Nélaton, *Les Clouet*, 1908, 14; Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle*, 1925, i, 25, ii, 34, No. 7 (repr.); Irene Adler, *Vienna Jahrbuch*, N.F., iii, 1929, 201-246 (repr.).

Engr.: F. Livi (as Holbein).

Crayon copies of this picture exist at Chantilly (No. 146) and at Leningrad (Hermitage, Cabinet des Estampes, Exp. No. 25). A copy in miniature perhaps from the workshop of François Clouet is in the Louvre (Coll. de Mesme). The horse reappears in three other paintings: Henri II on horseback (A. M. Lawrie in 1904; Paris, Exp. des Primitifs Français, 1904, 188); Henri II on horseback (Chantilly, 334); Charles IX on horseback (Chantilly 396).

Dimier considers the artist to be Jean Clouet rather than François, and dates the painting c. 1540.

CLOUET, JEAN, called JANET

Came to France c. 1516 from the Netherlands—Paris 1540.

88 L'Homme au Pétrarque

Lent by H.M. The King, Hampton Court.

A man wearing a white shirt with black embroidered collar, black cap with a gold medallion and black doublet. Blue background. In his left hand he holds a volume of Petrarch. Dark brown hair and beard.

Oil (?) on panel. 15 × 13 in. (0.38 × 0.33).

Coll.: Charles II.

Lit.: Vertue, *Catalogue and Descriptions of Paintings in Royal Collections* (printed for Bathoe), 1747, 55, No. 634; Baldass, *J. van Cleve*, 1925, 46; E. Moreau-Nélaton, *Les Clouet et leurs Émules*, 1924, i, 55 (repr.); Dimier, *L'Histoire de la peinture de Portrait en France au XVI^e Siècle*, i, 25 (repr.); ii, 34, No. 6; C. H. Collins Baker, *Catalogue of the Pictures at Hampton Court*, 1929, 26 (repr.); Irene Adler, *Vienna Jahrbuch*, 1929, iii, 201–246 (repr.).

Repr.: *Apollo*, iii, 49.

This picture has been called a portrait of Claude d'Urfé, of whom drawings by Clouet are in the Bibliothèque Nationale, at Chantilly and in the 1er Album Gagnières. Moreau-Nélaton does not accept this identification. In the Charles II MS. Inventory, Whitehall, No. 373, the picture is described as " A Man in a black cap and black habit, holding a glove in his right hand and a booke in his lefte " (Jennet). In the James II Catalogue, No. 634, as "by Jennett." In 1880 the picture was attributed to Holbein.

A drawing of the head is in the Musée Condé, Chantilly, from Castle Howard (Moreau-Nélaton, *op. cit.*, iii, 17, No. 101).

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

89 Charles IX

Lent by **Captain E. G. Spencer Churchill, Northwick Park.**

In black doublet with gold stripes, and a white ostrich feather in a black cap embroidered with gold. Inscribed: *CHARLES VIIII.* Dated *1561.*

Oil (?) on panel. 12½×9 in. (0.32×0.23).

The inscription is of later date than the painting.

FRENCH SCHOOL, 1339

90 Vierge de Jeanne d'Evreux

Lent by the **Musée du Louvre, Paris.**

Virgin of Jeanne d'Evreux. In silver-gilt. In her right hand she holds a small gemmed reliquary in the form of a fleur-de-lys. The rectangular base rests on four lions, its sides divided into compartments by buttresses decorated with small statuettes representing the prophets. In the compartments are fourteen silver plaques with figures reserved and engraved on a background of translucent enamel.

(1) The Annunciation. (2) The Visitation. (3) The Nativity. (4) The Annunciation to the Shepherds. (5) The Adoration of the Magi. (6) The Presentation in the Temple. (7) The Flight into Egypt. (8) The Massacre of the Innocents. (9) The Raising of Lazarus. (10) The Kiss of Judas. (11) Christ carrying the Cross. (12) The Crucifixion. (13) The Resurrection. (14) The Descent into Hell.

On the chamfered border of the base is the inscription in Gothic letters: *Cette image donna ceans madame La Royne Jeĥe devreux Royne de france et de Navarre Compaigne du roy Challes. le XXVIIIe Jour davril lan M.CCC XXXIX.*

H. 27 in. (69 cm.).

Given in 1339 by Queen Jeanne d'Evreux, widow of Charles IV le Bel, to the abbey of St. Denis (described in the inventories of 1534 and 1634). At the Revolution it was placed in the Louvre, then was sent to the Musée des Souverains, and when this was dispersed in 1872 returned to the Musée du Louvre Catalogue Marquet de Vasselot, No. 150 (repr.).

Lit. : Félibien, *Histoire de l'Abbaye royale de St. Denis*, 1706, pl. ii, 2; de Laborde, *Notice des émaux du Musée du Louvre*, 1852, 38; Barbet de Jouy, *Notice du Musée des Souverains*, 1868, 138 to 153; Barbet de Jouy, *Gemmes et Joyaux*, 1888, ii (repr.); Darcel, *Notice des émaux et de l'orfèvrerie, Musée du Louvre*, Supplément de Molinier, 1891, 972; Molinier, *L'émaillerie*, 1891, 204–205 (repr.); Molinier, *L'orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie* (1901), 211 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 957 and 983 (repr.).

GALLERY III

PAINTINGS AND SCULPTURE

WARIN, JEAN

1604 Liège—Paris 1672.

91 Louis XIII, Roi de France

Lent by the Musée du Louvre, Paris.

His long curly hair falls over his ruff. He wears a mantle trimmed with ermine and the orders of St. Michel and the St. Ésprit. Originally he wore a crown with fleurs-de-lys, traces of which are visible.

Bronze, with marble pedestal. H. 27½ in. (70 cm.).

Acquired by the Musée du Louvre, 1816.

Lit.: Courajod, *Jean Warin, ses Œuvres de Sculpture et le Buste de Louis XIII au Musée du Louvre: L'Art*, 1881, xxvi; *Catalogue des Sculptures Modernes du Musée du Louvre*, 1922, No. 1538.

Repr.: Cast in Musée de Sculpture comparée, Paris; Archives photographiques d'Art et d'Histoire.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

92 Charles IX

Lent by the Kunsthistorisches Museum, Vienna.

He wears a black doublet embroidered in gold, white trunk hose and grey slashed shoes.

Inscribed on the floor: *CHARLES VIIII TRES CHRESTIEN ROY DE FRANCE, EN L'AAGE DE XX ANS PEINCT AV VIF PAR IANNET. 1563.*

Oil (?) on canvas. 87½×45⅜ in. (2.22×1.15).

Coll.: Archduke Ferdinand of Tyrol at the Castle of Ambras, near Innsbruck (mentioned from 1596 to 1817); Imperial Collection, Vienna.

Lit.: *Vienna Jahrbuch*, vii, 2, and x; A. Primisser, in *K.K. Ambraser-Sammlung*, Vienna, 1819, 95, No. 74; Irene Adler, *Vienna Jahrbuch*, N.F., iii, 1929, 201–246 (repr.).

The last figure of the date has been altered, and probably read 1569 originally. The Louvre has a reduced replica of the picture.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

93 Elisabeth de Valois, Fille de Henri II

Lent by the Toledo Museum, Ohio, U.S.A.

She wears a headdress decorated with pearls, a high lace collar, a richly embroidered black bodice with slashed sleeves, and a necklace of pearls and large cabochon jewels with a pendant cross.

Oil (?) on panel. 14⅛×9⅞ in. (0.36×0.25).

Coll.: Comte de Lonyay, of Nagy-Lonya (Slovakia).

Painted probably about the time of her marriage with Philip II of Spain (1559).

Lit.: *Toledo Museum News*, Jan. 1929, No. 55 (repr.); *Art Digest*, Mid-Dec. 1929; *Parnassus*, Jan. 1930, 32 (repr.); *American Magazine of Art*, Feb. 1930, 106 (repr.).

A drawing by François Clouet representing the same model is in the Hermitage Museum, Leningrad.

SCHOOL OF FONTAINEBLEAU, XVIth Century

94 Vénus Pleurant la Mort d'Adonis

Lent by the Musée d'Alger.

Venus Lamenting the Death of Adonis. She is accompanied by the three Graces and a weeping cupid. In the distance the boar which has killed Adonis is assailed with arrows by four cupids.

Oil on panel. 20⅞×16⅛ in. (0.53×0.41).

Coll.: Prince Orloff. Acquired by the Museum in 1929.

Lit.: J. Alazard, *Le Musée des Beaux-Arts d'Alger* (coll. Memoranda), 1930, 16 (repr.); J. Alazard, *Bulletin des Musées de France*, Sept. 1930, 204 (repr.).

CORNEILLE DE LYON

Before 1520 The Hague—Lyons, after 1574.

95 Portrait d'Homme

Lent by Paul Ganz, Bâsle.

Portrait of a Man. Green background.

Oil (?) on panel. 9×7⅛ in. (0.23×0.18).

Not previously exhibited.

Painted c. 1550–1560.

Attributed to CORNEILLE DE LYON

Before 1520 The Hague—Lyons, after 1574.

96 Madame de Pisseleu

Lent by Leopold Hirsch, London.

She wears a black dress embroidered in gold and edged with pearls and onyx; a pearl and emerald necklace and a drop-pearl pendant. Blue-green background.

Oil (?) on panel. 6¼×5⅝ in. (0.16×0.14).

Coll. With Kleinberger.

ANONYMOUS, XVIth Century

97 Diane au Bain

Lent by the Musée de Rouen.

Diana Bathing. A nymph covers the goddess with a robe as she steps out of the water. In the background, a French nobleman, wearing the dress of the late Henri II period, is riding towards a hind attacked by hounds.

Oil on panel. 52½×75⅝ in. (1.33×1.92).

Coll.: Cardinal Fesch, sold Rome, 1844. Acquired by the Museum 1846 (Catalogue No. 856).

Exhib.: Paris, *Primitifs Français*, 1904 (204).

Lit.: Clément de Ris, *Musées de Province*, 1872, 377–8; Gonse, *Les Chefs d'Œuvre des Musées de France*, 1900, 285 (repr.); H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, 81, No. 204; Reinach, *Gazette des Beaux-Arts*, 1920, ii, 157–162, 258 (repr.); M. Nicolle, *Le Musée de Rouen* (coll. Memoranda), 1920, 9, 33 (repr.).

Painted c. 1555–1560. Affinities with the art of Giorgione and Titian have led Clément de Ris to attribute the landscape to a Venetian hand, though the figures are characteristic of the School of Fontainebleau. Reinach (*loc. cit.*) identifies the horseman as Henri II, Diana as Diane de Poitiers, and dates the picture c. 1558.

Versions of this picture are in two private collections in Paris. In one, smaller and later, the horseman appears to represent Henri IV, and the goddess Gabrielle d'Estrées. P. Jamot (*Burlington Magazine*, Jan. 1932) and Hulin de Loo have expressed the opinion that this painting is by François Clouet.

CORNEILLE DE LYON

Before 1520 The Hague—Lyons, after 1574.

98 Portrait d'une Jeune Femme

Lent Anonymously.

Portrait of a Young Lady. She wears a deep yellow cap, a pink and red dress with sleeves striped yellow, brown and white, pearl earrings, and a necklace of pearls and rubies. Black background.

Oil (?) on panel. 7⅞×6⅜ in. (0.20×0.16).

Exhib.: New York, Kleinberger, *French Primitives*, 1927 (70).

Lit.: Kleinberger, *Catalogue of the Loan Exhibition of French Primitives*, 1927, 158 (repr.).

Painted c. 1560.

ANONYMOUS, XVIth Century

99 Jacques Hurault

Lent by the Musée du Mans.

He is dressed in dark green with black spots, wearing the insignia of the Order of Saint-Michel.

Oil (?) on wood. 18⅛×13¾ in. (0.46×0.35).

Coll.: Château de Vibraye (Inventory of the Musée du Mans 1794).

Lit.: *Catalogue du Musée du Mans*, 1864, No. 62.

Before restoration, necessary owing to bad condition, the following inscription was legible on the back: *Jacques Hurault, seigneur de Vibraye, mort le 1er Janvier 1588, Chevalier de l'Ordre de St. Michel.*

ANONYMOUS, XVIth Century

100 Louise de Lorraine

Lent by John Morrison, Fonthill.

In a pink dress embroidered with silver braid, and a jewelled head-dress. Grey background. Dated: 155..?

Oil (?) on panel. 7½×5½ in. (0.19×0.14).

Coll.: A. Morrison.

Exhib.: Royal Academy, Winter, 1878 (208), as by François Clouet.

The costume suggests a later date.

Attributed to CORNEILLE DE LYON

Before 1520 The Hague—Lyons after 1574.

101 Portrait présumé de Madeleine de France, Reine d'Écosse

Lent by the Musée de Blois.

Supposed portrait of Madeleine de France, Queen of Scotland. She wears a pink cap, decorated with a circlet of gold and precious stones, a black bodice with ermine sleeves, and a necklace of pearls and precious stones. Green background.

Oil (?) on panel. 5½×4⅜ in. (0.14×0.11).

Coll.: M. Petit, Commissaire départemental of Blois. Given by him to the Museum of Blois, 1854.

Lit.: L. Dimier, *Histoire de la Peinture des Portraits en France au XVIᵉ Siècle*, ii, 67 (repr.); F. Bournon, *Blois, Chambord et les Châteaux du Blaisois* (revised by Vitry and Lesueur), 1930, 64.

Painted in the c. 1540–1550.

From an inscription on the back, which appears to date from the 18th century, and from an inscription on a replica in the Versailles Museum, the lady was thought to be Marguérite de Bourbon, Duchess of Nevers. But a comparison with one of the portraits in a miniature in the Book of Hours of Catherine de Médicis led Dimier (*loc. cit.*) to think that the sitter is more probably Madeleine, daughter of Francis I, wife of James V, King of Scotland, 1536.

?

Attributed to CORNEILLE DE LYON

Before 1520 The Hague—Lyons after 1574.

102 Portrait présume de Théodore de Bèze

Lent by John Morrison, Fonthill.

He wears a black cap and coat. Green background.

Oil (?) on panel. 6¾×5⅞ in. (0.17×0.15).

Exhib.: Grosvenor Gallery, 1914 (43).

Théodore de Bèze (active c. 1530–70), author of ***Abraham Sacrifiant***, a play performed at Lucerne 1551. Ardent reformer and author of a life of Calvin.

Painted c. 1540–1550.

ANONYMOUS, XVIth Century

103 Portrait de Femme

Lent by the Galleria Palatina, Palazzo Pitti, Florence.

Portrait of a Woman. She wears a black dress with red slashed sleeves and a chevroned vest.

Oil (?) on panel. 14½×11⅜ in. (0.37×0.29).

From the Royal Apartments of the Pitti Palace under false attribution to Lucas Cranach.

QUESNEL, FRANÇOIS

1544 Edinburgh—Paris 1619.

104 Mary Ann Waltham

Lent by EARL SPENCER, ALTHORP.

In black dress and headdress; a pink in her left hand. Signed: *FQ* (in monogram), and dated *1572*.

Oil (?) on panel. 22×18⅛ in. (0.56×0.46).

Plundered from the Château d'Harcourt, near Caen, during the French Revolution; purchased from Abrahams, an optician at Rouen, by the Rev. C. Boyce, who sold it to Frederick, 4th Earl Spencer, in 1848.

Exhib.: National Portrait Exhibition, 1866 (327).

Probably painted in Edinburgh. Mary Ann Waltham was one of the attendants of Mary Queen of Scots during her imprisonment in Fotheringay Castle.

BOURDON, SÉBASTIEN

1616 Montpellier—Paris—Rome—Sweden—Paris 1671.

105 La Reine Christine de Suède

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Queen Christina of Sweden. She wears a black costume, trimmed with bows of ribbon, over a white slip. Dark background.

Oil on canvas. 28⅜×22¾ in. (0.72×0.58).

Acquired by the Museum in 1869.

Lit.: Ponsonailhe, *Sébastien Bourdon*, 1883, 120 (repr.); *Catalogue du Musée National de Stockholm*, 1928, No. 1072.

Engr.: Nanteuil (R.D. 67; Petit Jean 212).

There are several similar portraits. There is a drawing in the Louvre which Petitjean, Ponsonaille and De Chennevières call the original of the engraving. Another version representing the queen seated in an armchair is in Lady Charnwood's collection, London.

LE BRUN, CHARLES

1619 Paris—Rome—Lyons—Paris 1690.

106 Portrait présumé de Philippe, Duc d'Orléans

Lent by the MUSÉE DU LOUVRE, PARIS.

The brother of Louis XIV. He wears a full wig, a jabot of lace fastened to a red bow, and a bandolier across his chest.

Black chalk heightened with pastel. 20⅛×15⅜ in. (51×39 cm.).

Exhib.: Paris, Château de Maisons-Lafitte, *Exposition Lebrun et Mignard*, July–October, 1931 (40).

Lit.: Reiset, *Notice*, No. 849; Guiffrey-Marcel, *Inventaire*, vii, No. 6344, 56 (repr.); P. Ratouis de Limay, *Les Pastels du XVII*^{e} *et du XVIII*^{e} *Siècle au Musée du Louvre*, 1925, No. 56.

LE NAIN, ANTOINE

1588 Laon—Paris 1648.

107 Les petits Chanteurs

Lent by LORD ALDENHAM, LONDON.

The Song. A young boy singing, accompanied on the guitar and kit (*violino piccolo*) by two other boys.

Oil on canvas. 11⅜×15⅜ in. (0.29×0.39).

Coll.: Holdernesse, 1891.

Exhib.: Guildhall, 1898 (66); Whitechapel, 1907 (130, as Louis Le Nain); Burlington Fine Arts Club, 1910 (1).

Lit.: A. Valabrègue, *Les Frères Le Nain*, 1904, 169 (repr.); R. C. Witt, *The Brothers Le Nain* (Burlington Fine Arts Club), 1910, 21 (repr.); Jamot, *Les Le Nain*, 1929, 31.

CHAMPAIGNE, JEAN-BAPTISTE DE, and PLATTEMONTAGNE, NICOLAS DE

1631 Brussels—Rome—Paris 1681.
1631 Paris—Paris 1706.

108 J. B. de Champaigne et N. de Plattemontagne

Lent by the BOYMANS MUSEUM, ROTTERDAM.

The two friends are in a studio. Champaigne, full-face, doing a charcoal drawing; Plattemontagne holding a large hat in his left hand and drawing his friend with his right, a *viola da gamba* leaning against his knees. Signed faintly on the drawing-board held by Champaigne: *N. MONTAIGNE PINXIT ME*, and on the easel behind Plattemontagne: *I. B. DE. CHAMPAIGNE. ME. FECIT*. Dated on a scroll in the centre, *A° 1654*.

Oil on canvas. 52×72⅞ in. (1.32×1.85).

Coll.: King William II, sold 1850, No. 83. Given to the Museum by the heirs of M. de V. Blokhuyssen, 1870.

Lit.: *Catalogue of the Museum Boymans*, 1927, No. 81.

Attributed to LOUIS LE NAIN

1593 Laon—Paris 1648.

109 Paysans dans un Paysage

Lent by Sir Audley Neeld, Bart., Chippenham, Wilts.

Landscape with Peasants. An old woman seated near a house on sloping ground which overlooks an expanse of flat country; on the right, a boy playing a pipe and an older boy playing the hurdy-gurdy.

Oil on canvas. 18⅛×22 in. (0.46×0.56).

Coll.: Thomas Gainsborough, R.A.; Dr. Dibdin, sold 1829.

Exhib.: Burlington Fine Arts Club, *Pictures by the Brothers Le Nain*, 1910 (31).

Lit.: R. C. Witt, *The Brothers Le Nain* (Burlington Fine Arts Club), 14 (repr.).

Repr.: *Revue de l'Art ancien et moderne*, xli, Feb. 1932.

LE NAIN, ANTOINE

1588 Laon—Paris 1648.

110 L'Atelier

Lent by the Marquess of Bute, London.

The Studio. An artist seated at an easel, painting a man. Two other artists stand near by, one holding a palette. Another man stands behind the painter and an unframed portrait of a man is resting on the floor.

Oil on panel. 16½×12¼ in. (0.42×0.31).

Coll.: Prince de Conti, sold 1784.

Exhib.: Bethnal Green, 1883 (193); Burlington Fine Arts Club, 1910 (15).

Lit.: *Waagen*, iii, 484; J. P. Richter, *Catalogue of Paintings lent for Exhibition by the Marquis of Bute*, 1883, 45; A. Valabrègue, *Les Frères Le Nain*, 1904, 61 sqq. (repr.); R. C. Witt, *The Brothers Le Nain* (Burlington Fine Arts Club, 1910), 13 (repr.); Jamot, *Les Le Nain*, 1929, 31 (repr.).

The picture is traditionally supposed to represent the studio of the brothers Le Nain. Valabrègue suggests an identification of the figures as follows:—The painter at the easel, Mathieu le Nain; the artist holding the palette, Louis; the figure in the background, Antoine; and the sitter, Isaac le Nain. In the manuscript catalogue of the Bute collection, the sitter is described as Le Brun.

NANTEUIL, ROBERT

c. 1630 Reims—Paris 1678.

111 Portrait de Jean Dorieu, Conseiller au Grand Conseil

Lent by the **Musée du Louvre, Paris.**

Jean Dorieu, Member of the Grand Council. He wears a black gown and a grey skull-cap over his long hair. Signed: *Nanteüil faciebat*, and dated *1660*.

Pencil, heightened with pastel. 13×10¼ in. (0.33×0.26).

Coll.: Henriquet-Dupont, the engraver; Thureau-Dangin. Given by Mme. Thureau-Dangin to the Musée du Louvre, 1903. Exhib.: Paris, *Siècle de Louis XIV*, Bibliothèque Nationale, 1927, No. 1238; Paris, *Pastels Français du XVII^e et XVIII^e Siècle*, 1927, No. 83.

Lit.: P. Ratouis de Limay, *Musée du Louvre, Pastels du XVII^e et XVIII^e Siècle*, 24; Dacier and Ratouis de Limay, *Les Pastels Français des XVII^e et XVIII^e Siècles*, 1927, 36 and 37 (repr.).

Engr.: Nanteuil.

Jean Dorieu (1596–1679), Member of the Grand Council in 1623, President of the Cour des Aides in 1636, was one of the members of the Law Court, entrusted, after the disgrace of Fouquet, with the trial of the financiers accused of fraud.

CHAMPAIGNE, PHILIPPE DE

1602 Brussels—Paris 1674.

112 Portrait of a Man

Lent by H.E. **the Swiss Minister.**

A French dignitary of the earlier Louis XIV period in black robes. Signed: *Champaigne*, and apparently dated.

Oil on canvas. 29½×22⅞ in. (0.75×0.58).

Coll.: Duke of Sutherland, Stafford House.

Lit.: Young, *Collection of Pictures of the Marquis of Stafford*, 1825, ii, 160, No. 223 (repr.).

Traditionally considered as a portrait of Colbert, Minister to Louis XIV, an opinion supported by Bode.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

113 Le Mariage de Sainte Catherine

Lent by Sir Herbert Cook, Bart.

The Marriage of St. Catherine. The Infant Christ, seated on the Virgin's lap, places a ring upon St. Catherine's finger. Behind the saint is an angel holding the sword of her martyrdom.

Oil on panel. 50¾×67½ in. (1.29×1.71).

Coll.: Perhaps from the Montcalm Gallery, Montpellier, c. 1849–53; S. Woodburn, sold 1853; Pearce; Sir Frederick Cook.

Exhib.: Burlington Fine Arts Club, Winter, 1906 (39).

Lit.: *Catalogue of the Cook Collection*, 1915, iii, No. 429 (repr.); Magne, *Nicolas Poussin*, 1914, No. 213.

Not the picture mentioned by Smith (viii, No. 146) from Lord Ashburnham's collection. Magne confuses the two.

Painted c. 1626–1628.

COYSEVOX, CHARLES ANTOINE

1640 Lyon—Versailles—Paris 1720.

114 Louis II de Bourbon, dit Le Grand Condé

Lent by the Musée du Louvre, Paris.

Bust on a marble pedestal. He wears a cuirass decorated with griffons and fleurs-de-lys.

Bronze. H. 23⅛ in. (59 cm.).

Executed in 1688 for the Prince de Conti, under the direction of Mansart. Entered the Louvre during the Revolution.

Lit.: *Nouvelles archives de l'Art Français*, 1877; Courajod, *Le Buste du Grand Condé; Chronique des Arts*, March 3rd, 1877; Germain Bapst, *Gazette des Beaux-Arts*, 1892, i, 218; Keller Dorian, *Coysevox*, pl. 44.

Repr.: Cast in the Musée de Sculpture comparée; Archives photographiques d'Art et d'Histoire.

WARIN, JEAN

1604 Liège—Paris 1672.

115 Le Cardinal de Richelieu

Lent by the Bibliothèque Mazarine, Paris.

He wears the simare and an ermine mantle. His collar is buttoned and turned down over his shoulders, with the cord of the St. Esprit underneath.

Bronze. 28 in. (71 cm.).

From the Abbey of St. Germain-des-Prés.

Lit.: L. Courajod, *Jean Warin et ses Œuvres de Sculpture*, 1881; P. Vitry, *Bulletin de la Société des Antiquaires de France*, 1899, 153; *Les Arts*, Sept., 1903; P. Vitry, *Rev. de l'Art*, 1908, ii, 22; *Bulletin de la Société d'Histoire de l'Art Français*, 1908, 181.

The model for this bust was made during the last years of the Cardinal's life. After his death his heirs ordered six bronze versions; four were cast by Hubert Lesueur, who also worked in England, and two by Henri Perlan, 1643. One at least, which was in the Sorbonne and was afterwards in the Musée des Monuments Français, was destroyed during the Revolution. Five still exist. The best known is the one exhibited. Another belongs to the Chabrillant family, descendants of the Duchesse d'Aiguillon, niece of Richelieu; a third is in the Albertineum, Dresden; a fourth in the Musée Jacquemart André; a fifth belongs to H.M. the King at Windsor.

Repr.: Cast in Musée de Sculpture comparée, Paris; Archives photographiques d'Art et d'Histoire.

LE NAIN, LOUIS

1593 Laon—Paris 1648.

116 Famille de Paysans dans un Intérieur

Lent by the Musée du Louvre, Paris.

An Interior, with a Peasant Family. The family are grouped round a boy playing a pipe. The father cuts a loaf of bread; the mother holds a jug of wine and a half-filled glass. To the left two boys by a fire.

Oil on canvas. 44½×62⅝ in. (1.13×1.59).

Coll.: Marquis de Marmier; Château de Ray-sur-Saône, sold March 14th, 1914 (61). Acquired by the Louvre under the Pernolet Bequest.

Lit. : P. Jamot, *Les Le Nain*, 1929, 32, 36, 45 (repr.) ; H. Rivière, *Accroissements des Musées Nationaux depuis 1914*, 1919, i, 24 ; Dimier, *Histoire de la Peinture Française*, 1926, 41, pl. xxxii.

Painted c. 1642. One of numerous versions of the subject, another important example being in the La Caze collection at the Louvre.

LE NAIN, MATHIEU

1607 Laon—Paris 1677.

117 La Leçon de Danse

Lent by ARTHUR SAMBON, PARIS.

The Dancing Lesson. In the shade of a big tree six little girls stand in a ring waiting for the master, seated on a bench, to begin playing on his kit (*violino piccolo*).

Oil on canvas. 37⅜×47⅝ in. (0.95×1.21).

Coll. : Louis de Seyssel.

Exhib. : Paris, Galerie Sambon, *Exposition Le Nain*, 1923 (7) ; Petit Palais, *Paysage Français de Poussin à Corot*, 1925 ; Paris, Galerie Charpentier, *La Jeunesse*, 1928 ; Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (65) ; Versailles, *Exposition de l'Enfance*, 1931.

Lit. : Champfleury, *Documents positifs, Gazette des Beaux-Arts*, 1865, 43–57 ; A. Valabrègue, *Les Frères Le Nain*, 1904, 120 (repr.) ; Jamot, *Gazette des Beaux-Arts*, Jan. 1923, 35 (repr.) ; Jamot, *Les Le Nain*, 1929, 111 (repr.) ; L. Sambon, *Illustration*, 1923.

Painted between 1655 and 1660.

LA TOUR, GEORGES DE (DIT DUMESNIL)

c. 1590 Lunéville—Lunéville 1652.

118 Le Tricheur

Lent by P. LANDRY, PARIS.

The Sharper. Four people playing cards. A woman, wearing a brownish-green dress and a red hat, is taking a glass of wine from a maid-servant in a red gown, a blue-green bodice and a yellow turban. The young man on the right wears a white and red costume and a red cap with an orange plume ; another man, in a chamois tunic, is trying to take one of two cards concealed under his belt. Signed *Georgius de la tour fecit.*

Oil on canvas. 41¾×57½ in. (1.06×1.46).

Painted c. 1620–40. From a private house on the Quai Bourbon, Paris.

Lit. : H. Voss, *Formes*, June, 1931, 97 (repr.) ; *Revue de l'Art ancien et moderne*, xli, Feb. 1932.

See note to No. 129.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

119 Portrait de Nicolas Poussin

Lent by the MUSÉE DU LOUVRE, PARIS.

Self-Portrait, at the age of 56. His right hand rests on a scroll; in the background several framed pictures, stacked one against the other.

Oil on canvas. 38½×28¾ in. (0.98×0.73).

On the nearest picture is the following inscription: " EFFIGIES NICOLAI POVSSINI ANDEL: YENSIS PICTORIS. ANNO AETATIS. 56, ROMAE ANNO IUBILEI 1650.

Painted in Rome for M. de Chantelou, friend of the artist. Acquired in 1797 by the " Musée Central des Arts," from the picture-dealer Lerouge (who was given a painting by Van der Werff in exchange).

Lit.: *Félibien*, iv, 62; *Bellori*, vol. ii, 183; *Grautoff*, i, 264 sqq.; ii, No. 141 (repr.); W. Friedländer, *Nicolas Poussin*, 1914, 92–120 (repr.); P. Jamot, *Gazette des Beaux-Arts*, 1921, ii, 81 sqq.; E. Denio, *Nicolas Poussin, sein Werk und Leben*, 1898, 116; V. Advielle, *Recherches sur N. Poussin*, 1902, 103; Ch. Jouanny, *Correspondance de N. Poussin*, 1911, 395–419; P. Desjardin, *Poussin, Biographie Critique*, 1903, 99 (repr.) (Collection des Grands Artists); P. Marcel and Ch. Terrasse, *La Peinture au Musée du Louvre, École Française, XVII^e Siècle*, 34, 39 (repr.).

Engr.: Pesne.

Poussin painted at the same period another portrait of himself for M. Pointel; also a replica of one of these two portraits for a friend, whose name is unknown. A copy in poor condition was found at Rome, in the Palazzo Rospigliosi.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

120 L'Ensevelissement

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

The Entombment. St. John supports the head of the dead Christ; the Virgin stands behind the body; the Magdalen raises the Christ's hand to her lips; Joseph of Arimathæa kneels. A streak of light is seen across the dark horizon.

Oil on canvas. 38½×52 in. (0.98×1.32).

Coll.: 1780, acquired in Rome by Sir William Hamilton; purchased Hamilton Palace Sale, 1882.

Lit. : *Smith*, viii, No. 121 ; *Waagen*, iii, 300 ; *Andresen*, No. 205 ; Ma[illegible]e, *Nicolas Poussin*, 1914, No. 195 ; *Grautoff*, i, 92, 93, 226, 22[illegible]12 ; ii, No. 113 (repr.).

Engr. : Pesne ; anonymously.

Painted c. 1643–1648.

Attributed to LOUIS LE NAIN

1593 Laon—Paris 1648.

121 Madeleine Repentante

Lent by Madame Jacoba Bloch, Amsterdam.

The Repentant Magdalen. She is dressed in grey-blue and green, sitting in a grotto with her head leaning on her right hand and a skull on her knee.

Oil on canvas. 21¼ × 18⅛ in. (0.54 × 0.46).

With Langton-Douglas.

Painted c. 1641. This picture has never previously been exhibited or published. The dating is based on close analogies with *La Charrette* at the Louvre, which is signed and dated *1641*. The authorship of Mathieu Le Nain has also been suggested.

BOURDON, SÉBASTIEN

1616 Montpellier—Paris—Rome—Sweden—Paris 1671.

122 Sainte Famille

Lent by Maurice Magnin, Paris.

The Holy Family. The Virgin holds the Infant Christ, to whom the little St. John shows the Cross. St. Anne looks at the group ; St. Joseph leans against a column.

Oil on canvas. 25⅛ × 31½ in. (0.64 × 0.80).

Lit. : J. Magnin, *Un cabinet d'amateur parisien*, 1922, No. 276 (repr.).

VOUET, SIMON

1590 Paris—England—Constantinople—Rome—Paris 1649.

123 Le Bain

Lent by Maurice Magnin, Paris.

The Bath. A young man runs away, surprised by a jet of water from a statue of Cupid, amid the laughter of the girls on whom he had been spying.

Oil on canvas. 37⅜ × 62¼ in. (0.95 × 1.58).

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General

LE NAIN, MATHIEU

1607 Laon—Paris 1677.

124 La Forge de Vulcain

Lent by the **Musée Des Beaux-Arts de Reims.**

The Forge of Vulcan. Venus enters accompanied by the child Cupid. Vulcan, seated on a stool, faces her; at his feet lie the helmet and cuirass promised by Venus to her son Aeneas, which she has come to claim. Signed above the cuirass: *Lenain Pinxit*, and dated *f. 1641.*

Oil on canvas. 59×45⅝ in. (1.50×1.16).

Coll.: Jomouton. Acquired in Brussels by the Musée de Reims, 1922.

Exhib.: Paris, Galerie Sambon, *Le Nain*, 1923 (3); Louvre (Orangerie), *Exposition des Musées de Province*, 1931 (32).

Lit.: P. Jamot, *Gazette des Beaux-Arts*, 1922, i, 129 (repr.); L. Dimier, *Histoire de la Peinture Française*, 1926, 41; P. Jamot, *Les Le Nain*, 1929, 47, 75–80 (repr.); P. Jamot, *Bulletin des Musées de France*, April, 1931, 67–71, 63 (repr.).

LA HYRE, LAURENT

1606 Paris—Paris 1656.

125 Sainte Famille

Lent by the **Abbé Thuelin, Paris.**

The Holy Family. The Virgin dressed in red and blue, sits watching the Infant Christ. Beside her is St. Joseph wearing a brown cloak. Inscribed illegibly on the stone against which St. Joseph leans.

Oil on canvas. 18½×13⅜ in. (0.47×0.34).

LE NAIN, LOUIS

1593 Laon—Paris 1648.

126 Le Retour du Baptême

Lent by **Paul Jamot, Paris.**

The Return from the Christening. The family are grouped round a table. The young wife, with the baby in her arms, to the right. Signed: *Le Nain f.*, and dated *164*(?).

Oil on canvas. 24×30¾ in. (0.61×0.78).

Exhib.: Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (64).

Lit.: P. Jamot, *Les Le Nain*, 1929, 47–51 (repr.).

BOURDON, SÉBASTIEN

1616 Montpellier—Paris—Rome—Sweden—Paris 1671.

127 Portrait de Jeune Homme

Lent by the Musée Fabre, Montpellier.

A Young Man. He wears a grey-brown doublet over a white shirt, a white collar, and wide puffed sleeves with black ribbons at the wrists.

Oil on canvas. 41¼ × 33½ in. (1.05 × 0.85).

Coll.: Mme. Campredon. Acquired by the Museum in 1836 (Catalogue No. 380).

Lit.: Ponsonailhe, *Sébastien Bourdon*, 1883, 239–292; Auguste Baluffe, *l'Artiste*, 1882, ii, 184; Thomas, *Gazette des Beaux-Arts*, 1912 i, 13 (repr.); A. Joubin, *Cat. Musée Fabre*, 1926, 380 (repr.).

Engr.: G. Bouter; E. Marsal.

The identity of the sitter is not known. It has been suggested, without justification, that he is Molière, or a Spaniard.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

128 Lamentation sur le Christ mort

Lent by the Alte Pinakothek, Munich.

Lamentation over the Dead Christ. A desolate countryside, at twilight. The body of the dead Christ rests in the lap of the Virgin. On the right the Magdalen; on the edge of the tomb is seated St. John, while Joseph of Arimathaea arranges the shroud. Two child angels mourn at the feet of the body.

Oil on canvas. 39¾ × 57 in. (1.01 × 1.45).

Coll.: Painted about 1628–31. Before 1729 in the Gallery of the Elector of Bavaria at Munich.

Lit.: *Grautoff*, i, 92, 93, No. 20 (repr.); *Smith*, No. 123; *Andresen*, No. 207; W. Friedländer, *Nicolas Poussin* 1914, 98, 129, 162 (repr.).

LA TOUR, GEORGES DE (dit DUMESNIL)

c. 1590 Lunéville—Lunéville 1652.

129 Le Nouveau-né (La Nativité ?)

Lent by the Musée de Rennes.

The new born Child (The Nativity ?). A young woman holds in her arms a child in swaddling-clothes; an older woman holds a candle, shading the flame with her hand.

Oil on canvas. 30×35⅞ in. (0.76×0.91).

Lit. : L. Gonse, *Chefs d'Œuvre des Musées de France*, 1900, 273 (repr. as Le Nain) ; H. Voss, *Archiv für Kunstgeschichte*, 1915, iii–iv (repr.) ; L. Demonts, *Chronique des Arts*, April, 1922, 61 ; H. Voss, *Art in America*, 1928, xvii, 40–48 (repr.) ; A. Philippe, *Catalogue du Musée d'Épinal*, 1929 ; V. Bloch, *Formes*, December, 1930, 17–18 (repr.).

Painted in the second quarter of the 17th century. Mentioned in 1793 in the first inventory of the Rennes Museum as one of the paintings acquired from the fund formed by confiscations from churches and convents.

After A. Joly (*Du Mesnil-la-Tour*, Nancy, 1863), the credit of bringing to light this interesting French follower of Caravaggio belongs to Hermann Voss. It seems probable that the artist's name was Georges de La Tour not Dumesnil (or Du Mesnil). Dom Calmet (Bibliothèque Lorraine, Nancy, 1751) was the first to confuse the painter with his son whose name was really Dumesnil.

JEAN DE BOULLOGNE, called LE VALENTIN

1591 Coulommiers—Rome 1631.

130 Un Cabaret

Lent by the MUSÉE DU LOUVRE, PARIS.

A young man is playing a galoubet ; behind him stands a woman in Italian costume. A soldier pours liquor from a wicker-covered bottle, and another woman, with a hand on his shoulder, holds a pair of castanets.

Oil on canvas. 37¾×52⅜ in. (0.96×1.33).

From the collection of a refugee, confiscated during the Revolution.

Lit. : F. Villot, *Notice sur l'École Française*, 379, No. 589.

Attributed to ELLE, LOUIS, dit FERDINAND

1612 Paris—Paris 1689.

131 Henri II de Lorraine, Marquis de Moüy

Lent by the MUSÉE DES BEAUX-ARTS DE REIMS.

He wears a white doublet with *aiguillettes*, a cambric collar trimmed with lace, and gauntlets. Inscribed : *AETAT SUAE 34*, and dated *1631*.

Oil on canvas. 77½×42⅞ in. (1.97×1.09).

Coll. : Gouillart. Bequeathed to the Musée de Reims in 1828.

Exhib. : Paris, *Exposition universelle, Portraits nationaux*, 1878.

Lit. : Mariette, *Abecedario*, ii, 224 ; M. Sartor, *Catalogue du Musée de Reims*, 1909, 172, No. 680 (repr.).

Attributed to GERMAIN PILON

c. 1535 Paris—Le Mans—Paris 1590.

132 Buste de Jean de Morvilliers, Évêque d'Orléans

Lent by the MUSÉE D'ORLÉANS.

Bust of Jean de Morvilliers. Born December 1st, 1506, at Blois. He was successively Master of Petitions, Ambassador to Venice, Privy Councillor, Chancellor of France and Bishop of Orleans. He died at Tours on December 23rd, 1577.

Bronze. H. 22¾ in. (0.58 cm.).

From the tomb of the Bishop in the Church of the Cordeliers, Blois, which was destroyed in 1806, and the bust was transferred to the Évêché d'Orléans. In 1911 it was deposited by the State in the Municipal Museum. Two mourners from the monument were sold, and decorate the tomb of M. Bergevin at Blois. On grounds of style and tradition the bust alone can be attributed to Germain Pilon, who seems to have executed it from a mask taken from life.

Exhib.: Paris, *Exposition Universelle*, 1867; *Exposition rétrospective d'Orléans*, 1876; Paris, *Exposition rétrospective de l'Art Français*, 1900, No. 4672.

Lit.: Jean Babelon, *Les Beaux-Arts*, No. 1946 (repr.); Ch. Terrasse, *Germain Pilon*, 69.

Repr.: Cast in the Musée de Sculpture comparée, Paris, No F. 147; Archives photographiques d'Art et d'Histoire, $\frac{\text{BA}}{\text{P}}$, No. 189.

GALLERY IV

PAINTINGS AND SCULPTURE

COYSEVOX, CHARLES ANTOINE

1640 Lyon—Versailles—Paris 1720.

133 Louis XIV

Lent by the **Musée de Dijon.**

The King has a slight moustache and a full wig. He wears richly damascened armour, a lace jabot, and a mantle.

Marble. H., with plinth, 35 in. (89 cm.).

Bought in 1686 from Coysevox for 2,200 livres by the États de Bourgogne for the new *Salle des États* at Dijon.

Exhib.: Paris, Trocadéro, *Portraits Nationaux*, 1878, as by Girardon.

Lit.: H. Chabeuf, *Un Buste de Louis XIV par Coysevox au Musée de Dijon* (Musées de France), 1910; H. Chabeuf, *Sur le Buste de Louis XIV au Musée de Dijon*, *Mémoires de l'Académie de Dijon*, 1911; Keller Dorian, *Coysevox*, 1920; Gonse, *Les Chefs-d'Œuvres des Musées de France*, Sculptures, 1904, 40 (repr.); Luc Benoist, *Coysevox*, 1930; *Catalogue du Musée de Dijon*, No. 1023.

This bust resembles in type the bust at Versailles dated 1678–1680. It is perhaps even superior, though it does not equal the colossal bust destined for the Escalier des Ambassadeurs, dated 1681. Several versions exist of another bust, dated 1691, notably in the Polignac Collection and the Wallace Collection.

RIGAUD, HYACINTHE

1659 Perpignan—Lyons—Paris 1743.

134 William Bentinck, First Earl of Portland

Lent by the **Duke of Portland, Welbeck Abbey.**

In black armour, with a red sash and wearing the ribbon of the Garter. He holds a baton in his right hand.

Oil on canvas. 54×41 (1.30×1.05).

Coll.: Earl of Portland, 1699.

Lit.: *Longleat Papers*, iii, 276, 315, 330; Fairfax Murray, *Catalogue of Pictures at Welbeck Abbey, etc.*, 1894, No. 148; J. Roman, *Le Livre de Raison du Peintre Hyancinthe Rigaud*, 1919, 64, and note.

The picture, with one of Henry Bentinck, first Duke of Portland, in the same collection, was begun in 1698 when the Earl of Portland was in Paris as Ambassador Extraordinary, and was completed in 1699. In the Longleat Papers and in letters preserved at Welbeck there are many references to the pictures by Matthew Prior, who complains of the painter's dilatoriness and calls him " that stuttering rogue Rygault." The background of this picture (and of the portrait of Henry Bentinck) was executed by J. Parrocel (cf. *Livre de Raison de Rigaud*, 67 and 69).

A copy of this picture was in the Fountaine Collection, sold Christie's, July 7, 1894, exhibited National Portrait Exhibition, 1867 (5). This was probably one of the two copies painted by Rigaud in 1698 and 1699, and mentioned by him in his *Livre de Raison* (cf. J. Roman, *loc. cit.*).

William Bentinck, son of Henry Bentinck, of Diepenheim, b. 1647; accompanied William of Orange to England; created Earl of Portland 1689; held command at the Battle of the Boyne 1690. K.G. 1697; d. 1709.

MIGNARD, PIERRE

1612 Troyes—Paris 1695.

135 La Comtesse de Grignan (Marguerite de Sévigné)

Lent by the MUSÉE CARNAVALET, PARIS.

Wife of the Lieut.-General of Provence. She has the flowers of the Midi in her hair and a bunch of them in her hand, and wears a *gorge-de-pigeon* dress with puff sleeves trimmed with red bows.

Oil on canvas. 35⅜×28¾ in. (0.90×0.73).

Bought in 1892 by the Musée Carnvalet from the Soulanges family, descendants of Maréchal de Muy, Comte de Grignan.

Exhib.: Paris, *Exposition du Tri-centenaire de Madame de Sévigné*, 1926 (10).

Lit.: Abbé de Monville, *La Vie de Pierre Mignard*, 1730, 105; Le Brun-Dalbanne, *Étude sur Pierre Mignard*, 1878, No. 178; J. J. Guiffrey, *Nouv. Arch. de l'Art Français*, 1875, 136, No. 108; Sellier et Dorbec, *Guide explicatif du Musée Carnavalet*, 1903, 172, No. 551.

Madame de Sévigné's letters of 16th, 19th and 28th July, 1677, to her daughter show that several replicas were made with her consent.

Engr.: E. Buland in *La Revue de l'Art Ancien et Moderne*, 1901, t. x, 390.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

136 "The Decline of the Roman Empire"

Lent by the EARL OF RADNOR, LONGFORD CASTLE.

Sunset over the ruins of Rome. Among the buildings which can be identified are an Arch based on the arches of Titus and Septimius Severus, the Coliseum, and the Temple of Concord. In the foreground, left, a shepherd sits watching two girls drag a goat into the river.

Oil on canvas. 40⅛×53⅛ in. (1.02×1.35).

Liber Veritatis, 82.

Coll.: Comtesse de Verrue, sold 1737; with Godeffroy; Dr. Mead, sold 1754; first Viscount Folkestone.

Exhib.: British Institution, 1834; Royal Academy, Winter, 1873 (147); Winter, 1902 (77); Magnasco Society, 1930 (12).

Lit.: *Smith*, viii, No. 82; *Waagen*, iii, 140; Mrs. Mark Pattison, *Claude Lorrain*, 1884, 81; *Catalogue of Pictures in Collection of the Earl of Radnor*, 1909, No. 89 (repr.); W. Friedländer, *Claude Lorrain*, 1921, 240.

Engr.: Naudet (with variations); Every, *Beauties of Claude*, 15; W. Woollett, *Art Journal*, 1897.

The picture was apparently painted in Rome for Charles Le Brun. The sketch in the *Liber Veritatis* is inscribed on the back *Claudio fecit in V*[*rbe*] *R*[*oma*], with the name Le Brun further to the right. Another version of the same subject (*Liber Veritatis*, 153) is inscribed: *1661 Claudio iv fecit pour M. le Brun Roma;* the picture of which this is the record being in the collection of the Duke of Westminster.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

137 L'Enlèvement des Sabines

Lent by SIR HERBERT COOK, BART.

The Rape of the Sabine Women. Romulus watches the scene from a terrace overlooking the Roman Forum.

Oil on canvas. 60⅝ × 81⅛ in. (1.54 × 2.06).

Painted for Cardinal Omodei.

Coll.: Duchesse d'Aiguillon; M. de la Ravoye; Sir R. C. Hoare (?) 1837; Sir Henry Hoare; purchased for Sir Francis Cook at the sale of Stourhead Heirlooms (June 2, 1883, No. 63).

Exhib.: Royal Academy, Winter, 1870 (89, lent Sir H. Hoare).

Lit.: *Félibien*, 24; *Smith*, viii, No. 169; *Andresen*, No. 315; *Waagen*, iii, 172; W. Friedländer, *Nicolas Poussin*, 1914, 114 (repr.); Magne, *Nicolas Poussin*, 1914, No. 54 (repr.); *Grautoff*, 1914, i, 139, 144, 444; ii, 71 (repr.); *Catalogue of Paintings at Doughty House*, 1915, iii, No. 430 (repr.).

Engr.: Audran.

Painted before 1637 (Friedländer) or c. 1637–39 (Grautoff). Another, and presumably earlier, painting by Nicolas Poussin of the same subject is now in the Louvre; a drawing of the same subject is at Chantilly.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

138 Les Bergers d'Arcadie

Lent by the Duke of Devonshire, Chatsworth.

Arcadian Shepherds. A group of three figures, one of whom traces out the inscription *ET IN ARCADIA (E)GO* on a sarcophagus on which rests a skull. In the foreground, a figure representing a stream.

Oil on canvas. 39¾ × 32¼ in. (1.01 × 0.82).

Coll.: Mme. du Hausset; Comte Loménie de Brienne.

Exhib.: Royal Academy, Winter, 1872 (100); Paris, *Le Paysage Français*, 1925 (268); Magnasco Society, London, 1930 (10).

Lit.: *Bellori*, 193; *Waagen*, ii, 93; *Smith*, viii, No. 278; *Andresen*, No. 418; *Grautoff*, i, 111, 149; ii, 43 (repr.). (Dates picture 1632–1635); Magne, *Nicolas Poussin*, 1914, No. 280 (repr.); W. Friedländer, *Poussin*, 1914, 125 (repr.); Jamot, *Gazette des Beaux-Arts*, 1925, ii, 84 (repr.); *Le Paysage Français de Poussin à Corot*, 1926, 135, No. 268 (repr.). (Dates picture to 1626–28.)

Repr.: *Masterpieces in the Duke of Devonshire's Collection of Pictures*, 1901, pl. xxix.

Engr.: S. F. Ravenet.

The picture should be compared with a later version of the same subject in the Louvre. In an unpublished manuscript in the Bibliothèque Nationale, the Comte Loménie de Brienne, minister of Louis XIV, states that he is the owner of the picture which he inherited from "*L'avare Made du Hausset, ma parente, qui croyait que c'estoit un tableau de dévotion et l'avait, pour cette raison, placé dans son oratoire.*"

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

139 Port de Mer au Soleil Couchant

Lent by the ROYAL UFFIZI GALLERY, FLORENCE.

Sunset over a harbour. In the foreground, left, vessels with flags bearing the coat-of-arms of the knights of St. Stephen; on right, two buildings, one of which recalls the Villa Medici at Rome and the other has a clock surmounted by the Medici arms. Inscribed on a dish: *ROM . . . 16 . . .*

Oil on canvas. 39⅝×52 in. (1.01×1.32).

Liber Veritatis, 28.

Coll.: Cardinal Leopold de Medici; Palazzo Uffizi, 1773.

Exhib.: Paris, *L'Exposition de Poussin à Corot*, 1925 (113).

Lit.: Mrs. Mark Pattison, *Claude*, 1884, 40, 41, 243; W. Friedländer, *Claude Lorrain*, 1921, 51, note 23. *Le Paysage Français de Poussin à Corot*, 1926, 114, No. 113 (repr.); Gerstenberg, *Claude Lorrain*, 1919.

Engr.: Batelli, pl. 144; J. Thomas.

VIVIEN, JOSEPH

1657 Lyons—Bonn 1735.

140 Portrait de l'Artiste par lui-même

Lent by the ALTE PINAKOTHEK, MUNICH.

Self-portrait. He wears a brown coat with velvet revers and cuffs.

Oil on canvas. 46⅜×37 in. (1.18×0.94).

Coll.: Electors of Bavaria, Munich.

Lit.: *Catalogue of the Alte Pinakothek*, Munich, 1930, 163.

The picture on the easel is a portrait of Max Emanuel, Elector of Bavaria.

LARGILLIÈRE, NICOLAS DE

1656 Paris—Antwerp—London—Paris 1746.

141 Jean Pupil de Craponne

Lent by the **Musée de Grenoble.**

He wears a loose coat lined with silk, and a jabot of white lace. Signed illegibly and dated *1708*.

Oil on canvas. 35¾×28¾ in. (0.91×0.73).

Acquired by the town of Grenoble in 1833.

Exhib.: Paris, Palais des Beaux-Arts, *Largillière*, 1928 (28).

Lit.: Général de Beylié, *Le Musée de Grenoble*, 1909, 81 (repr.); G. Pascal, *Largillière*, 1928, 59.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

142 Le Passage de la Mer Rouge

Lent by the **Earl of Radnor, Longford Castle.**

The passage of the Red Sea. The Israelites gathered on the shore. Moses stands on the right with his arm extended as a signal for the return of the waves.

Oil on canvas. 60⅝×82⅜ in. (1.54×2.10).

Coll.: See No. 143.

Exhib.: Royal Academy, Winter, 1873 (105).

Lit.: See No. 143.

Engr.: Gautrel; Lingée (in Landon's *Vies et Œuvres des Peintres*, 1809).

Pendant to No. 143. A drawing for the picture is in the Albertina.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

143 L'Adoration du Veau d'Or

Lent by the **Earl of Radnor, Longford Castle.**

The worship of the Golden Calf. Aaron, on the right, invites the people to worship. On the left, Moses, descending a mountain, lifts one of the Tables of the Law above his head. The other Table lies broken at his feet.

Oil on canvas. 60⅝ × 85 in. (1.54 × 2.16).

Coll.: Amadeo del Pozzo, Turin; Chevalier de Lorraine, 1703; B. de Ragois de Bretonvilliers, 1710; with Samuel, Paris, 1741; first Viscount Folkestone.

Exhib.: Royal Academy, Winter, 1873 (155); 1903 (63).

Lit.: *Félibien*, ii, 326; *Bellori*, 16; *Smith*, viii, No. 34; *Waagen*, iii, 141; *Andresen*, No. 67; Brice, *Description Nouvelle*, 1687, i, 60; *Catalogue of the Pictures in the Possession of the Earl of Radnor*, No. 89, 57 (repr.); Friedländer, *Nicolas Poussin*, 1914, 63, 80, 114 (repr.); Magne, *Nicolas Poussin*, 1914, No. 124; *Grautoff*, i, 162, 599; ii, 88 (repr.).

Engr.: Poussin; Monier; Van Deel; J. B. Poilly; S. Baudet; J. Audran; S. Gaudrel; Normand (in Landon's *Vies et Œuvres des Peintres*, 1809).

Painted c. 1637–39.

Replicas of this picture and its pendant (No. 142) are in the Mannheim Gallery.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

144 Les Cendres de Phocion ramassées par la Femme de Mégare

Lent by the Earl of Derby, Knowsley, Lancs.

The Gathering of Phocion's Ashes by the Woman of Megara. The city of Megara in the background.

Oil on canvas. 45⅝ × 69 in. (1.16 × 1.76).

Painted in 1648 for M. Cérisier, with its pendant, *Les Funérailles de Phocion* (Louvre); Moreau Coll.; purchased in 1782 by the 12th Lord Derby from the Cabinet du Roi de France.

Exhib.: British Institution (82, as "The Woman of Megara and Ashes"); Manchester, 1857 (607, as "The Woman of Megara"); Paris, *Le Paysage Français de Poussin à Corot*, 1925 (269).

Lit.: *Andresen*, No. 447; Magne, *Nicolas Poussin*, 1914, No. 319; *Grautoff*, i, 255; ii, No. 129 (repr.); *Le Paysage Français de Poussin à Corot*, 1926, 135, No. 269 (repr.).

Engr.: Baudet; anonymously; Levilly (lithograph).

Phocion, the Athenian, was condemned to death for treason and his body was deprived of funeral rites. A small copy of this picture is in the Holburne Museum, Bath. Another is in the collection of Lord St. Oswald, who also possesses a copy of the pendant.

The letters of Madame, Duchesse d'Orléans, mention her going to see the picture when in the possession of Moreau, 23rd March, 1702.

The picture is a companion to the picture in the Louvre *Les Funérailles de Phocion.*

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

145 Énée Chassant le Cerf sur la côte de Libye

Lent by the MUSÉE ROYAL DES BEAUX-ARTS, BRUSSELS.

Aeneas hunting the Stag on the Libyan Coast. He shoots with a bow at a herd of deer and has brought down several. In the background is the sea and Aeneas' fleet. The landscape is bathed in light.

Oil on canvas. 43¼×62⅜ in. (1.10×1.57).

Coll.: Baillie, sold Antwerp, 1862, and acquired by the Museum; *Liber Veritatis*, 180.

Exhib.: Petit-Palais, *Le Paysage Français de Poussin à Corot*, 1925 (127).

Lit.: *Le Paysage Français de Poussin à Corot*, 1926, 115, No. 127 (repr.); W. Friedländer, *Claude Lorrain*, 1921, 105 (repr.); R. Bouyer, *Claude Lorrain* (Collection des Grands Artists), 120 (repr.).

Painted c. 1672. L'École des Beaux-Arts, Paris, has a drawing for the picture. A companion picture, *Enée et la Sibylle de Cumes descendant aux Enfers*, was also in the Baillie sale, Antwerp, 1862.

RIGAUD, HYACINTHE, and SÉVIN de la PENNAYE, CHARLES

Rigaud: 1659 Perpignan—Lyons—Paris 1743.

146 Jacques-Bénigne Bossuet, Évêque de Meaux (1627-1704)

Lent by the MUSÉE DU LOUVRE, PARIS.

Jacques-Bénigne Bossuet, Bishop of Meaux. The famous preacher holds a biretta and wears a red silk-lined mantle, a lace cotta and a blue cassock. Signed on the back of a book: *peint par hyacinthe Rigaud*, and dated *1702*; on a book-marker to the left, *Sevin*.

Oil on canvas. 94½×65 in. (2.40×1.65).

Painted partly in 1699 (the head) and in collaboration with Sévin, an assistant, in 1702. The head was fixed on to the picture in 1705 after the death of Bossuet.

Coll. : Crawford, sold 1821 ; Louis XVIII. (Cat. Villot, No. 477).

Lit. : J. Roman, *Le Livre de Raison du Peintre H. Rigaud,* 1919, 116 and note ; H. Rigaud, *Collection des Peintres Illustres,* Paris, P. Lafitte (repr.), 71 ; Louis Gillet, *La Peinture au Musée du Louvre, École Française XVIII^e Siècle* (ed. *L'Illustration*), 5, 6 (repr.).

Engr. : G. Edelinck ; P. Drevet, 1723.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

147 L'Inspiration du Poète

Lent by the Musée du Louvre, Paris.

The Inspiration of the Poet. Leaning on his lyre, Apollo dictates the words of a poem to a poet. To the left of the god stands the Muse, accompanied by a little cupid, who holds a crown of laurel and a book entitled *Odissea* ; near by lies another book entitled *Ilias.* Another cupid hovers over the poet's head holding laurel wreaths.

Oil on canvas. 72⅜×83½ in. (1.84×2.12).

Coll. : Cardinal Mazarin, *Inventaire de* 1653, 266 : *Inventaire de* 1661, 1906 ; Bryan, London, sold 1792 ; Thomas Hope, in 1837 at Deep Dene, Surrey. Acquired by the Louvre in 1911 from the Audéoud bequest.

Lit. : *Grautoff,* i, 150 ; ii, No. 79 (repr.) ; *Smith,* viii, No. 284 ; P. Leprieur, *Revue de l'Art Ancien et Moderne,* 1911, ii, 161 sqq.; Jamot, *Gazette des Beaux-Arts,* 1911, ii, 177–192 ; P. Marcel and Ch. Terrasse, *La Peinture au Musée du Louvre, École Française, XVII^e Siècle* (ed. *L'Illustration*), 45, 48, 49 (repr.) ; W. Friedländer, *Nicolas Poussin,* 1914, 128, pl. 64.

According to Leprieur and Jamot the poet is Virgil. There is a replica in the Blondel Collection, Paris.

Painted 1636–1638.

CHAMPAIGNE, PHILIPPE DE

1602 Brussels—Paris 1674.

148 Cardinal de Richelieu

Lent by H.M. The King, Buckingham Palace.

In scarlet and white robes and scarlet skull cap, wearing round his neck the blue ribbon and cross of the S. Esprit

Oil on canvas. 84¼×56¼ in. (2.14×1.43).

Given to the Prince Regent by James, fourth Earl of Fife in 1819.

Lit.: Cust, *Catalogue of Paintings and Drawings in Buckingham Palace*, 1909, 13.

Repr.: *Revue de l'Art Ancien et Moderne*, xli, Feb. 1932.

Armand-Jean du Plessis de Richelieu, 1585–1642; Cardinal, 1622. Minister and principal adviser to Louis XIII.

Other versions are in the Louvre and the National Gallery, London.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

149 Paysage avec Trois Moines

Lent by PRINCE PAUL OF YUGOSLAVIA.

Landscape with Three Monks. A rocky tree-clad valley with blue mountains in the distance.

Oil on canvas. 46×76 in. (1.17×1.93).

Painted c. 1645–48 for the Marquis d'Hauterive.

With J. Böhler, Munich.

Lit.: *Félibien*, 432; *Smith*, viii, No. 317.

Repr.: *Revue de l'Art Ancien et Moderne*, xli, Feb. 1932.

Grautoff now considers this is the original composition painted for the Marquis d'Hauterive, while a similar picture, formerly belonging to Ingres, and now in the Museum at Montauban, is only a copy. In his 1914 catalogue of Poussin (No. 124) he, not knowing this picture, regarded the Montauban picture as the original.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

150 Les Troyennes Brûlant Les Vaisseaux

Lent by JOHN ROBARTS, LONDON.

The Trojan women setting fire to the Grecian fleet.

Oil on canvas. 41⅜×59⅞ in. (1.05×1.52).

Liber Veritatis, 72.

Coll.: Geronimo Farnese; Lord Radstock; Abraham Robarts, 1823.

Exhib.: British Institution, 1828 (50); Royal Academy, Winter, 1877 (110); Winter, 1891 (108); Winter, 1902 (59).

Lit.: *Smith*, viii, No. 71; *Waagen*, iv, 163; Mrs. Mark Pattison, *Claude Lorrain*, 1884, 234.

LE SUEUR, EUSTACHE

1617 Paris—Paris 1655.

151 Les Muses Melpomène, Erato et Polymnie

Lent by the Musée du Louvre, Paris.

The Muses Melpomene, Erato and Polyhymnia. Polyhymnia plays the *viola da gamba*. Behind her sits Erato leaning slightly forward; at her feet Melpomene, a wreath of flowers on her head, reads a score.

Oil on panel. 51⅛ × 53½ in. (1.30 × 1.36).

Coll.: See note to No. 158.

Lit.: P. Marcel and Ch. Terrasse, *La Peinture au Musée du Louvre, École Française XVIIe Siècle*, 16 (repr.). See also note to No. 158.

Repr.: Dimier, *Histoire de la Peinture Française*, 1927, iv.

Part of the same decorative scheme as No. 158.

Cp. No. 674 in this Catalogue.

RIGAUD, HYACINTHE

1659 Perpignan—Lyons—Paris 1743.

152 Philippe Courçillon, Marquis de Dangeau

Lent by the Musée de Versailles.

He is wearing the mantle of Grand-Master of the Order of St. Lazare, over which is hung the cordon of the Saint-Esprit.

Signed: *Hyacinthe Rigaud ft.*, and dated *1702*.

Oil on canvas. 63¾ × 51⅛ in. (1.62 × 1.30).

Lit.: J. Roman, *Le Livre de Raison de Hyacinthe Rigaud*, 1919, 92 and note.

Engr.: P. Drevet, 1703 or 1704.

The costume in this portrait was painted by François Bailleul, known principally as an engraver.

The Marquis de Dangeau, member of the *Académie Française* and honorary member of the *Académie des Sciences*, was author of a journal covering the years 1684 to 1720.

Another portrait of Dangeau was painted by Rigaud in 1700.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

153 "Morning"

Lent by the Duke of Westminster, Eaton Hall.

Figures and cattle in a landscape near Rome. A bridge in the middle distance and a temple on a hill in the right background.

Oil on canvas. 39×57 in. (0.99×1.45).

Liber Veritatis, 115.

Coll.: Verdun; Blondel-Gagny (?), sold 1776; Agar-Ellis; Earl Grosvenor, 1806.

Exhib.: British Institution, 1834 (132); Birmingham 1883; Royal Academy, Winter, 1871 (20); Burlington Fine Arts Club, 1871 (12).

Lit.: *Smith*, viii, No. 124; *Waagen*, ii, 171; *Catalogue of Grosvenor House Pictures*, 184 (64); Mrs. Mark Pattison, *Claude Lorrain*, 1884, 234; W. Friedländer, *Claude Lorrain*, 1921, 64 (repr.).

Engr.: Fittler; Lowry; J. H. Wright (in *Tresham Gallery*).

The picture was painted for Verdun, a miller at Liège. Pendant to No. 156.

LE SUEUR, EUSTACHE

1617 Paris—Paris 1655.

154 L'Ange Quittant Tobie

Lent by the Musée de Peinture de Grenoble.

The Angel leaving Tobias. Tobias lies prostrate on the steps of a ruined temple, his son Tobit kneels near by with clasped hands. Sarah prays half-hidden by a column.

Oil on canvas. 68⅛×84¾ in. (1.73×2.15).

Painted for the decoration of a ceiling in a room of the Hôtel Fieubet, Paris.

Lit.: Guillet de Saint-Georges, *Mémoires inédits*, 1690, i, 157; G. Rouchès, *Eustache Le Sueur*, 1923, 68, 69; Jamot, *Revue Universelle*, x, No. 9, 1922; Général de Beylié, *Le Musée de Grenoble*, 1909, 69; L. Dimier, *Histoire de la Peinture Française*, 1926, 5 (repr.).

VOUET, SIMON, and PATEL, PIERRE, LE VIEUX (?)

1590 Paris—England—Constantinople—Rome—Paris 1649.
Before 1620 in Picardy—Rome—Paris 1676.

155 Diane et Callisto

Lent by Maurice Magnin, Paris.

Diana and Callisto. Diana is being dressed and shows her anger at the discovery by the nymphs that Callisto is to have a child.

Oil on canvas. 53¼×51½ in. (1.35×1.31).

Exhib.: Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (114).

Lit.: J. Magnin, *Un Cabinet d'Amateur Parisien*, 1922, No. 250 (repr.).

The subject is inspired by the Titian painting in the Vienna Museum. The landscape appears to be by Patel.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

156 "Evening"

Lent by the DUKE OF WESTMINSTER, EATON HALL.

A river scene near Rome. The Arch of Constantine and the Coliseum in the middle distance, left. Signed: *CLAVDE IVI, ROMA*, and dated *1651*.

Oil on canvas. 38⅞ ×57⅛ in. (0.99×1.45).

Coll.: Blondel de Gagny, sold 1776; Agar Ellis; Earl Grosvenor, 1806.

Exhib.: British Institution, 1834 (125); Birmingham, 1888.

Lit.: *Smith*, viii, No. 301; *Waagen*, ii, 171; *Catalogue of Grosvenor House Pictures*, 1821 (64); Mrs. Mark Pattison, *Claude Lorrain*, 1884, 234; W. Friedländer, *Claude Lorrain*, 75 (repr.).

Engr.: Fittler.

Pendant to No. 153.

RIGAUD, HYACINTHE

1659 Perpignan—Lyons—Paris 1743.

157 Pierre Mignard

Lent by the MUSÉE DE VERSAILLES.

Mignard is seated in a gilt-framed armchair wearing a black suit with a portfolio in his hand. Background of dark green draperies.

Oil on canvas. 55⅛×44⅛ in. (1.40×1.12).

Exhib.: Salon, 1704.

Lit.: E. Soulié, *Musée de Versailles*, No. 3578; J. Roman, *Le Livre de Raison de Hyacinthe Rigaud*, 1919, 25, and note.

Engr.: G. F. Schmidt, 1744.

Roman (*loc. cit.*) considers this picture as a replica of the Louvre portrait.

LE SUEUR, EUSTACHE

1617 Paris—Paris 1655.

158 Les Muses: Clio, Euterpe and Thalie

Lent by the Musée du Louvre, Paris.

The Muses: Clio, Euterpe and Thalia. Clio, wearing a blue dress with red drapery, holds the Trumpet of Fame in her right hand, and rests her left hand upon the Book of History. Thalia, seated on the ground and wearing a green tunic, contemplates a mask. Euterpe, dressed in grey, plays the flute.

Oil on panel. 51⅛×51⅛ in. (1.30×1.30).

Coll.: Heirs of the *Fermier-général* De La Haye; acquired in 1676 by Comte d'Angiviller for the Royal Collection; Louis XVI.

Lit.: Dussieux, *Archives de l'Art Français,* ii, 5; G. Rouchès, *Eustache Le Sueur* (Collection Art et Esthétique), 1923, 22–40; P. Marcel et Ch. Terrasse, *La Peinture au Musée du Louvre, École Française du XVIIe Siècle,* 1926, 13, 16 (repr.).

Repr.: Dimier, *Histoire de la Peinture Française,* 1927, iii.

Engr.: B. Picart, 1740, with explanatory notes by Lépicié.

Painted c. 1645 for the *Chambre des Muses* in the Hôtel Lambert de Thorigny.

Pendant to No. 151.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

159 Le Triomphe de Pan

Lent by Paul Jamot, Paris.

The Triumph of Pan. In a sacred wood, in front of a terminal figure of Pan decorated with garlands of vine leaves and sprinkled with wine, a group of bacchantes are revelling.

Oil on canvas. 54¾×61¾ in. (1.39×1.57).

Coll.: Emile Bernard.

Exhib.: Paris, *Paysage Français de Poussin à Corot,* 1925 (281); Amsterdam, *Exposition Rétrospective d'Art Français,* 1926 (87).

Lit.: Gonse, *Gazette des Beaux-Arts,* 1882, i, 290; Jamot, *Gazette des Beaux-Arts,* 1921, ii, 98, and 1925, 92–108 (repr.); *l'Exposition du Paysage français de Poussin à Corot,* 1926, 136, No. 281; *Grautoff,* ii, No. 84, 85.

Probably one of the four Bacchanalian scenes commissioned by Richelieu in 1638 and finished in 1639. Chantelou had replicas made of them, which he showed to Bernini. An identical composition is in the Collection of Capt. Archibald Morrison. An old copy is in the Victoria and Albert Museum.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

160 Le Martyre de St. Erasme

Lent by Ugo Ojetti, Florence.

The martyrdom of St. Erasmus. A white-robed priest shows him the figure of a pagan god which the Saint refuses to worship. Two angels descend from heaven with laurel branches.

Oil on canvas. 39⅜ × 29⅛ in. (1.00 × 0.74).

Coll.: Principe Sciarra, Rome; Fairfax Murray, Florence.

Lit.: Burckhardt, *Le Cicerone*, ii, 1892, 806; *Grautoff*, ii, No. 14 (repr.).

Painted about 1627–28. Smaller version of the picture in the Vatican Gallery, the sketch for which, given by Ernest May, is in the Louvre.

GALLERY V

PAINTINGS

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

161 Paysage

Lent by the MARCHIONESS OF CHOLMONDELEY, HOUGHTON HALL.

Landscape. A goatherd with goats and cattle near a river under a sunset sky.

Liber Veritatis, 15.

Oil on canvas. 46⅞×61⅞ in. (1.19×1.57).

Inscribed on the *Liber Veritatis* drawing: *fect pour Mons^{re} Roespiosi, Roma.*

Coll.: Baron G. de Rothschild, Paris.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

162 "The Enchanted Castle"

Lent by ARTHUR THOMAS LOYD, WANTAGE.

In the precincts of the castle a woman sits, gazing at a boat which two men are rowing towards the land. Far away, almost on the horizon, are two white sails.

Oil on canvas. 34¼×59½ in. (0.87×1.51).

Liber Veritatis, 162.

Coll.: Painted in Rome in 1664 for the Conestabile Colonna; Davenant; Chauncey; De Calonne, sold 1795; Troward, sold 1807; Walsh Porter, sold 1810; Wells of Redleaf until 1848; Lord Overstone; Lord Wantage.

Exhib.: British Institution, 1819 (4); 1836 (23); 1851 (18); Royal Academy, Winter, 1888 (138), 1902 (67); Guildhall, 1892 (78); Paris, *Paysage Français*, 1925 (123); Magnasco Society, 1930 (8).

Lit.: *Smith*, viii, No. 162; Buchanan, *Memoirs of Painting*, i, 231; *Waagen*, iii, 27; iv, No. 40; Mrs. Mark Pattison, *Claude Lorrain*, 1884, 233; *Catalogue of Wantage Collection*, 1903, No. 43 (repr.); W. Friedländer, *Claude Lorrain*, 1921, 96, 242; *Le Paysage Français de Poussin à Corot*, 1926, 118, No. 123 (repr.).

Engr.: R. Earlom; W. Woollett; F. Vivares.

Also entitled *Landscape with the story of Psyche* and *Psyche abandonné regardant le Palais d'Eros.* Keats praises the picture in his Epistle to J. R. Reynolds, March 25, 1818.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

163 Le Mariage de Pélée et de Thétis

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

The wedding of Peleus and Thetis. Polyphemus, in the background, plays his pipes; Tritons, nymphs, *amoretti* and a centaur are in the water to the right, with dolphins and a goat.

Oil on canvas. 38⅛×53⅛ in. (0.97×1.35).

Coll.: Earl Spencer, sold 1856; Sir John Leslie; Sir Hugh Lane; Lane Bequest, 1918.

Lit.: *Smith*, viii, No. 239; Magne, *Nicolas Poussin*, 1914, No. 3.

Engr.: Antoine Garnier.

Thetis, the daughter of Nereus, rejected Zeus and Neptune, in favour of Peleus, a mortal. She became the mother of Achilles. The picture was formerly called Acis and Galatea. A study in pen and wash for the picture is in the National Gallery of Ireland, Dublin (see No. 694); and another at Chantilly. A copy of the picture was, in the 17th century, in the possession of Claudine Bauzonnet-Stella, which was perhaps the picture in the Knight collection, 1821. Painted c. 1630.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

164 Paysage avec St. Mathieu et l'Ange

Lent by the KAISER-FRIEDRICH MUSEUM, BERLIN.

Landscape with St. Matthew and the Angel. St. Matthew wears a golden-yellow cloak over a blue robe. A white-clad angel hands him a scroll and appears to dictate the words of the Gospel. They are surrounded by fragments of classic architecture, and ruins are visible in the distance.

Oil on canvas. 39×52¾ in. (0.99×1.34).

Coll.: Palazzo Barberini, Rome, in 1705; Palazzo Sciarra. Acquired in 1873 by the Kaiser-Friedrich (Cat. No. 478 A).

Lit.: *Smith*, viii, No. 160; *Grautoff*, i, 252, ii, No. 125 (repr.); W. Friedländer, *Nicolas Poussin*, 1914, 96; Posse, *Panthéon*, 1930, 62.

Painted between 1646–1653, perhaps for Cardinal Barberini. The background is a freely interpreted view of the valley of the Tiber near Acqua Acetosa. A pen-drawing from the Montpellier Museum, No. 709 of the present Catalogue, seems to represent the same place and to be a study for this picture.

TOCQUÉ, LOUIS

1696 Paris—Russia—Denmark—Paris 1772.

165 Mlle. de Coislin

Lent by MLLE. YZNAGA, PARIS.

She wears a silver brocade dress wreathed with flowers, and a green silk cloak bordered with gold.

Oil on canvas. 31⅞×25¼ in. (0.81×0.64).

Coll.: Thirion, sold June 16th, 1907 (24); Duchess of Manchester, London.

Exhib.: Paris, Fédération française, *Quatre portraitistes du XVIII^e Siècle*, 1930 (42).

Lit.: Doria, *Louis Tocqué*, 1921, No. 55 (repr.).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

166 Les Plaisirs du Bal

Lent by the GALLERY OF ALLEYN'S COLLEGE, DULWICH.

The Delights of the Ball. A dance in progress under a colonnade which leads into a park with a fountain and tall trees.

Oil on canvas. 19¾×24⅜ in. (0.50×0.62).

Coll.: M. Glucq, Counsellor of the French Parliament, sold 1734; Pasquier; de Gouvernay, 1754; Jean de Julienne; Duke of Morny, sold 1783; Montullé, sold 22nd December, 1783 (55); Vaudreuil, sold Paris, 26th November, 1787 (60); Cabinet Lebrun, sold Paris, November, 1791 (197); Desenfans; Sir Abraham Hume, 1792, who exchanged it with Desenfans for another picture; Desenfans, 1797, who exchanged it again with Hume, sold 1802; with Desenfans again, 1804.

Exhib.: Royal Academy, Winter, 1896 (78).

Lit.: *Jullienne*, No. 114; E. de Goncourt, *Catalogue Raisonné*, 1875, No. 155; Claude Phillips, *Antoine Watteau*, 1895, 54; V. Josz, *Antoine Watteau*, 1904, 166 (repr.); *Times Literary Supplement*, January 10th, 1914; Dacier et Vuaflart, *Jean de Julienne et les Gravures de Watteau*, 1922–1929, i, 163, 188, 209, 254; ii, *passim*; iii, No. 114; W. T. Whitley, *Art in England*, 1800–1820, 1928, 53; K. T. Parker, *The Drawings of Antoine Watteau*, 1931, 34 (repr.).

Repr.: Klassiker der Kunst, *Watteau*, 79–81.

Engr.: Scotin, for Julienne.

The picture is mentioned by Hazlitt in *Criticisms on Art*, 1866, 30, who wrongly identifies one of the figures as Louis XIV; and by John Constable in a letter to C. R. Leslie, 1801, when it was lent to the Academy schools to be copied. Many replicas of the picture were made, one by Pater being in the Wallace Collection.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

167 La Danse

Lent by HUGO MOSER, BERLIN.

The .Dance. A little girl dancing, with a group of children watching her, and a small boy playing the flute.

Oil on canvas. 38¼×45⅝ in. (0.97×1.16). The original frame was apparently oval. The original canvas was enlarged by 5 cm. on each side.

Coll.: Frederick II of Prussia; Royal Collection, Potsdam.

Exhib.: Berlin, Royal Academy of Arts, *l'Art Français du XVIII^{e} Siècle*, 1910 (148).

Lit.: J. de Fourcaud, *Revue d'Art Ancien et Moderne*, 1900, 272; R. Seidel, *La Collection d'Œuvres d'Art Français du XVIII^{e} Siècle Appartenant à l'Empereur d'Allemagne*, 1900, No. 156; V. Josz, *A. Watteau*, 1904, 166, reprs. 15, 120; Dacier et Vuaflart, i, 261; ii, *passim*; iii, No. 76 (repr.).

Repr.: Klassiker der Kunst, *Watteau*, 189, 93.

Engr.: N. H. Tardieu.

Companion picture to the *Heureux âge, âge d'or*, known only from C.-N. Cochin's engraving.

LARGILLIÈRE, NICOLAS DE

1656 Paris—Antwerp—London—Paris 1746.

168 Deux Échevins, Hugues Denotz et un inconnu

Lent by the MUSÉE CARNAVALET, PARIS.

Two *échevins* (civic officials), Hughes Denotz and an unknown man. They are in full dress with powdered wigs and red and black cloaks, with dark violet robes appearing beneath.

Oil on canvas. 46⅞×59⅞ in. (1.19×1.52).

Given by the city of Paris to Marie Anne Boucher d'Orsay, the daughter of Boucher d'Orsay, prevôt des marchands de Paris; given by her to the Convent des Minimes de la Place Royale in 1768; Petits Augustins, 1790; Salamanca Coll., sold 1867; there bought by the city of Paris.

Exhib.: Paris, Palais des Beaux-Arts, *Largillière*, 1928 (4).

Lit.: L. Hourticq, *Revue de l'Art ancien et moderne*, 1914, i, 266 (repr.); G. Brière, *Bulletin de la Société de l'Histoire de l'Art Français*, 1918–19, 234, 245; G. Pascal, *Largillière*, 1928, 25–27.

A fragment of a picture, *L'Avènement du Duc d'Anjou à la Couronne d'Espagne*, commissioned in 1702 by the *prevôt des marchands*, Boucher d'Orsay, and the *échevins* of Paris. The Musée Carnavalet has another fragment representing the *prevôt* Boucher.

Cp. No. 720.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

169 Fêtes Vénitiennes

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

A lady and gentleman dancing a minuet to the strains of a bagpipe. Other *galants* and their ladies look on.

Oil on canvas. 22×18⅛ in. (0.56×0.46).

Coll.: Julienne, sold 1767; Randon de Boisset, sold 1777; Clos, Paris, sold 1812; (?) Allan Ramsay, the painter; Major General Ramsay; Lord Henderland; Lord Murray.

Exhib.: Burlington Fine Arts Club, 1913 (8).

Lit.: *Jullienne*, No. 6; E. de Goncourt, *Catalogue Raisonné*, 1875, No. 135; Claude Phillips, *Antoine Watteau*, 1895, 72 (repr.); Lady Dilke, *French Painters of the Eighteenth Century*, 1899, 85; Pilon, *Watteau et son École*, 1912, 85; Dacier et Vuaflart, *Jean de Julienne et les Graveurs de Watteau*, 1922–1929, i, 80 sqq., 188 sqq.; ii, *passim*; iii, No. 6; Réau in Dimier, *Les peintres Français du XVIII^e Siècle*, 1928, i, 43, No. 146; K. T. Parker, *The Drawings of Antoine Watteau*, 1931, 28 (repr.).

Repr.: Klassiker der Kunst, *Watteau*, 47–48; Jamot, *Burlington Magazine*, lix, 257; Burlington Fine Arts Club, *French Art of the Eighteenth Century*, 1913 (front.).

Engr.: Laurent Cars (1732) for Julienne; Huth (etching).

Painted c. 1716–18.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

170 Mademoiselle Camargo Dansant

Lent by A. **Mellon, Washington.**

Mademoiselle Camargo dancing. She is with her partner, the dancer Laval, in a glade before a crowd of people. On the left, amongst the spectators, is a man playing on the pipe and tabor.

Oil on canvas. 30×41$\frac{3}{8}$ in. (0.76×1.05).

Coll.: Frederick II of Prussia; in the collection of the Kings of Prussia; Potsdam, Neues Palais, 1923.

Exhib.: Berlin, Königliche Akademie der Künste, *Exposition de l'Art Français au XVIII^e Siècle*, 1910 (64).

Lit.: Seidel, *Catalogue des Collections de l'Empereur d'Allemagne*, 1900, No, 60, 101; Pilon, *Watteau et son École*, 1924, 204; *Les Arts*, 1910, No. 103, 13 (repr.); Wildenstein, *Lancret*, 1924, 110, No. 585 (repr.).

Repr.: A. Dayot, *La Peinture Française au XVIII^e Siècle*, Berlin, 1910, pl. lxiv; P. Alfassa, *Revue de l'Art Ancien et Moderne*, 1910, 177 and note (repr.).

Painted c. 1730.

Marie-Anne de Cupis, called la Camargo (1710–1741), made her début in Paris, 1726, and gained at once a great reputation. See note to No. 256.

Engr.: L. Cars, 1730.

Lancret painted three other portraits of Camargo which are now in the Wallace Collection, the Hermitage, and the Museum at Nantes.

TOCQUÉ, LOUIS

1696 Paris—Russia—Denmark—Paris 1772.

171 J. B. Gresset, Poète et Auteur dramatique, de l'Académie Française

Lent by the **Musée de Versailles.**

He wears a coat of reddish-brown velvet, and a gold waistcoat embroidered with sprays of flowers. Signed: *Tocqué ft.*, and dated *1750*.

Oil on canvas. 31$\frac{7}{8}$×25$\frac{3}{16}$ in. (0.81×0.64).

Lit.: E. Soulié, *Musée de Versailles*, No. 3885; Comte Doria, *Louis Tocqué*, 1921, 112, No. 135, fig. *22*; P. Mantz, *Gazette des Beaux-Arts*, 1894, ii, 463; P. Dorbec, *Gazette des Beaux-Arts*, 1909, ii, 459 (repr.); Dumont-Wilden, *Le Portrait en France*, 1909, 248 (repr.); Mario Krohn, *Frankrigsog Danmarks Kunstneriste Forbindelese*, 1922, 138.

Jean-Baptiste Gresset (1709–1777), author of *Le Méchant*, a satirical comedy (1747).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

172 Leçon d'Amour

Lent from a Swiss private collection.

The Lesson in Love. A mezzetin playing the guitar to two ladies, one of whom has a music-book which a gentleman explains to her. A third lady is picking roses at the foot of a statue of a Nereid.

Oil on panel. 17¼×23⅝ in. (0.44×0.60).

Coll.: Jean de Julienne, *Königliche Akademie der Künste*; Frederick the Great, King of Prussia; German Imperial family.

Exhib.: Paris, *Exposition Centennale*, 1900; Berlin, before 1756. *Art Français du XVIII^e Siècle*, 1910 (146).

Lit.: Goncourt, *Catalogue de l'Œuvre de Watteau*, 1875, 144; Réau in *Dimier Les Peintres Français du XVIII^e Siècle*, i, 41, No. 128; V. Josz, *A. Watteau*, 1904, 141, 178 (repr.); G. Dargenty, *Antoine Watteau*, 1891, *Coll. des Artistes Célèbres*, 81 (repr.); *Dacier et Vuaflart*, i, 102; iii, No. 263 (repr.); P. Seidel, *La Collection d'Œuvres d'Art Français du XVIII^e Siècle appartenant à l'Empereur d'Allemagne*, 1900, No. 150; L. de Fourcaud, *Revue de l'Art Ancien et Moderne*, 1900, 272; P. Alfassa, *Revue de l'Art Ancien et Moderne*, 1910, 169 (repr.).

Repr.: *Revue de l'Art*, 1910, xxvii, 169; Klassiker der Kunst, *Watteau*, 188, 82.

Engr.: Dupuis, 1734.

Painted c. 1716–18. A version of the composition, with variants, known as *L'Enchanteur* in the Musée de Troyes.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

173 Jupiter Nourri par la Chèvre Amalthée

Lent by the Gallery of Alleyn's College, Dulwich.

Jupiter suckled by the goat Amalthea. The scene is set in Crete. The nymph Adrastea holds Jupiter in her lap, whilst another nymph, Ida, collects wild honey from a tree.

Oil on canvas. 37⅜×46½ in. (0.95×1.18).

Coll.: Blondel de Gagny, sold 1776; Desenfans; Bourgeois; bequeathed to Dulwich Gallery, 1811.

Exhib.: British Institution, 1816 (117).

Lit.: *Smith*, viii, 109, No. 208; *Waagen*, ii, 347; Magne, *Nicolas Poussin*, 1914, 201 (repr. No. 42); *Grautoff*, i, 132; ii, No. 63 (repr.).

Repr.: Friedländer, *Nicolas Poussin*, 1914, 183.

Engr.: Soyer.

A later version of the subject (perhaps c. 1643–44) is in the Kaiser-Friedrich Museum, Berlin. A drawing of the same subject is in the National Museum, Stockholm.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

174 Port de Mer, au Soleil Levant

Lent by the ALTE PINAKOTHEK, MUNICH.

A Seaport at Sunrise. On the right a triumphal arch inscribed: *S.PQR DIVO TITO DIVI VESPASIANI F. VESPASIANO. AVGVSTO.* Signed: *CLAUDIO IVF ROME*, and dated *1674*.

Oil on canvas. 28⅜×38¼ in. (0.72×0.97).

Liber Veritatis, No. 5.

Painted for Franz Mayer, Councillor of the town of Ratisbon; Electors of Bavaria collection.

Lit.: Mrs. Mark Pattison, *Claude Lorrain*, 1884, 108, 237; W. Friedländer, *Claude Lorrain*, 1921, 105 et sqq.

Replica of the picture painted in 1649 for the Archbishop of Le Mans, now in the Hermitage. Another replica was formerly in Lord Yarborough's Collection, and there is a copy at Hampton Court.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

175 Un Dessert

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Dessert. A jar of plums on a marble console, with some biscuits, a lemon, a knife, two porcelain cups, a box of sweets, a sugar loaf in blue paper, a parcel and three wine-glasses. Signed: *chardin*, and dated *1757* (?).

Oil on canvas, oval. 22×20 in. (0.56×0.51).

Coll.: M. Rattiers, goldsmith to the King; Montateau, sold July 19th, 1802, No. 25; Camille Marcille, sold March 6th, 1876.

Exhib.: Salon du Louvre, 1761 (45); Paris, Galerie Pigalle, *Chardin*, 1929 (33).

Lit.: Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, No. 203; Pascal and Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 57, 137, 138.

This, together with No. 179, was sketched by Gabriel de St. Aubin in the margin of his catalogue of the Salon, now preserved in the Cabinet des Estampes, Paris.

Pendant to No. 179.

LA TOUR, MAURICE-QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin 1788.

176 Henry Dawkins

Lent by CHARLES CLARKE, STEYNING, SUSSEX.

He wears a short powdered wig tied at the back with a black bow, a pink velvet coat, lined with white and a pale blue waistcoat of floral design. Carries a black hat under his left arm.

Pastel. 24¾ × 20½ in. (0.63 × 0.52).

Coll.: Rev. E. H. Dawkins, sold 28th February, 1913; with Agnew.

Exhib.: Burlington Fine Arts Club, 1913 (28, lent Agnew).

Lit.: Burlington Fine Arts Club, *French Art of the XVIIIth Century*, 53 (repr.); A. Besnard, *La Tour*, 1928, No. 94 (repr.).

Henry Dawkins (1728–1814), Member of Parliament.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

177 Comédiens Italiens

Lent from the Collection of SCHLOSS ROHONCZ, HUNGARY.

Italian Comedians. On a stage stands Pierrot, with the characters of the Italian Comedy in their traditional acts and costumes: Lelio making love to Sylvia; Scapin playing the guitar; Harlequin, Flaminia, Mario and Isabella watching Pierrot whom Scaramouche is presenting to the audience; the Doctor of Bologna leaning on a cane near Pantaloon, whose head alone is visible. On the steps sit two children, symbols of youth, and the Fool playing with his bauble.

Oil on canvas. 24¾ × 29⅞ in. (0·63 × 0·76).

Coll.: Dr. Mead, sold London, 1754; Roger Harene, sold London, 1764; Sir Thomas Baring; Northbrook; Iveagh; Walter Guinness, London.

Exhib.: Royal Academy, Winter, 1871 (176); London, Guildhall, 1902 (40); Munich, Neue Pinakothek, *Schloss Rohoncz Collection*, July-November, 1930; Alte Pinakothek, December, 1930–November, 1931.

Lit.: *Waagen*, iv, 96, 97; Lord Ronald Gower, *The Northbrook Gallery*, 1885, 25; R. Heinemann-Fleischmann, *Sammlung Schloss Rohoncz*, No. 348, No. 122 (repr.); *Dacier et Vuaflart*, i, 94–96, iii, No. 204 (repr.); K. T. Parker, *The Drawings of Antoine Watteau*, 1931, 35.

Engr.: Baron.

The replica in the Groult Collection, Paris, is considered by Réau (in Dimier, *Les Peintres Français*, 1918, i, 35, 36, No. 69) as the original of the picture painted for Dr. Mead and engraved by Baron.

GILLOT, CLAUDE

1673 Langres—Paris 1722.

178 Le Tombeau de Maître André : Scène de la Bouteille Voleé.

Lent from the F.-M. Collection.

Scene from the Italian Comedy. Taken from the play, *Le Tombeau de Maître André.* The Scene of the Stolen Bottle. Before a backcloth representing a public place, Harlequin is seated on a drum holding a mandoline ; Scaramouche, on the right, touches him on the shoulder, whilst on the left are Pierrot and another character from the *Commedia dell' Arte*, drawing a sword.

Oil on canvas. 38⅝×54⅜ in. (0.98×1.38).

Coll. : Before 1926 in a private collection in England.

Lit. : F. Boucher, *Bulletin de la Société de l'Histoire de l'Art Français*, 1923, 302–307 ; 1927, 66–73 ; E. Dacier, *Gillot*, in Dimier, *Les Peintres Français du XVIII^e^ Siècle*, 1928, i, 202, No. 3.

Painted about 1707.

A drawing for this picture in pen and sanguine wash is in the Louvre. (Dacier, *Gillot*, 205, No. 63.)

Engr. : Gillot (Dacier, No. 18).

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

179 Fruits

Lent by Baron Henri de Rothschild, Paris.

Fruit. A basket containing peaches and a melon on a table with a porcelain jug and basin, green plums, pears, and bottles of liqueur. Signed : *chardin*, and dated *1760*.

Oil on canvas, oval. 22×20¼ in. (0.56×0.51).

Coll. : Rattiers ; Montateau ; Camille Marcille.

Exhib. : Salon, 1761 (45) ; Paris, *Chardin-Fragonard*, 1907 (43) ; Paris, Galerie Pigalle, *Chardin*, 1929 (34).

Lit. : J. Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, No. 204 ; Pascal et Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 138.

A version is in the La Caze Collection in the Louvre.

Pendant to No. 175.

PERRONNEAU, JEAN-BAPTISTE

715 Paris—visited England—Amsterdam 1783.

180 Maurice-Quentin de la Tour

Lent by the Musée de St. Quentin.

He wears a dark blue-green coat flecked with powder and a pink waistcoat. Blue-green background. Signed: *Perronneau (pinx ?),* and dated *1750.*

Pastel on paper. 22⅜×19¼ in. (0.57×0.49).

Given by the painter to La Tour; in La Tour's studio; bequeathed by his brother Jean-François to the town of St. Quentin (Musée de St. Quentin, Cat. No. 15).

Exhib.: Salon, 1750; Paris, *Exposition rétrospective des Pastellistes Français,* 1885 (78); Paris, *Pastels Français du XVIIe et XVIIIe Siècles,* 1927 (99); Louvre, *Pastels de Maurice-Quentin de la Tour,* Aug.–Sept., 1930 (4).

Lit.: M. Tourneux, *Perronneau,* 1903, 17 (repr.); Vaillat and Limay, *Vie et Œuvre de Perronneau,* 1909, pl. 49; Lapauze, *La Tour et son Œuvre au Musée de St. Quentin,* 1919, No. 15 (repr.); Dacier and Ratouis de Limay, *Pastels Français des XVIIe et XVIIIe Siècles,* 1927, 89 (repr.).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

181 Les Lavandières

Lent by the Musée de Picardie, Amiens.

The Washerwomen. Two young women hanging out freshly laundered linen in the garden of an Italian villa.

Oil on canvas. 18½×25½ in. (0.47×65).

Coll.: Lavalard. Bequeathed to the Musée de Picardie, Amiens, 1890.

Exhib.: Paris, *Exposition Fragonard,* 1921 (15); Paris, *Le Paysage Français de Poussin à Corot,* 1925 (108); Louvre (Orangerie), *Exposition des Musées de Province,* 1931 (15).

Lit.: A. Boinet, *Le Musée d'Amiens (Collections publiques de France),* 50 (repr.); L. Gonse, *Chefs d'Œuvre des Musées de France, Peinture,* 1904, 15 (repr.); *Gazette des Beaux-Arts,* 1921, ii, 24; *Catalogue de l'Exposition des Musées de Province,* 1931, 28, No. 15 (repr.); L. Réau, *Bulletin des Musées de France,* April, 1931, 91 (repr.).

Painted c. 1756–1767.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

182 La Poupée Mécanique

Lent by WALTER GAY, PARIS.

The Mechanical Doll. Under a portico two ladies are watching a mechanical doll, shown to them by two boys. The subiect is seen through a painted bronze frame, in the style of Louis XV. Blue grisaille heightened with tints of pale pink.

Oil on canvas. 20½×25¼ in. (0.52×0.64).

Coll.: Baron de Beurnonville, sold May 9–16, 1881 (113); sold anonymously, January 27, 1882 (33); Brame, sold March 20, 1883 (30); Laurent Richard, sold May 28, 1886 (31).

Exhib.: Paris, *Musée des Arts Décoratifs*, Paris, July, 1880 (121); Paris, *Exposition Théâtrale*, 1908 (428); *Exposition rétrospective de Bagatelle*, May–July, 1912 (68).

: Wildenstein, *Lancret*, 1924, 106, No. 548 (repr.).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

183 Le Jeu de Cheval-Fondu

Lent by WILDENSTEIN, PARIS.

The Game of *Cheval-Fondu*. In a park laid out in the English style, some urchins play at *Cheval-Fondu* (French leap-frog).

Oil on canvas. 45¼×34⅝ in. (1.15×0.88).

Painted between 1767 and 1773 for the Baron de St. Julien.

Coll.: Hope; Mme. Jenny Coulon; Perevie, sold 1872 (60); Comte Pillet-Will, Paris.

Exhib.: Paris, *Exposition des Alsaciens-Lorrains*, 1885 (192); Berlin, *L'Art Français du XVIII^e Siècle*, 1910 (44).

Lit.: R. Portalis, *Honoré Fragonard*, 1889, 82, 273–282 (repr.); C. Mauclair, *Fragonard*, 1904, 36; Nolhac, *J.-H. Fragonard*, 1918, 38 (repr.); Vaudoyer, *Les Arts*, July, 1910, 20.

Engr.: Veyrassat.

Pendant to No. 211.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

184 Mlle. Duthé

Lent from the Collection of SCHLOSS ROHONCZ, HUNGARY.

She wears a sort of turban and a low-cut grey dress with scarlet lining, and leans against a blue cushion.

Oil on canvas, oval. 24¾×20⅞ in. (0.63×0.53).

Coll.: Baronne Nathaniel de Rothschild; Baron Arthur de Rothschild; Vallis; Mrs. John W. Simpson, New York.

Exhib.: Paris, *L'Art au XVIIIᵉ Siècle*, 1883 (46); Paris, *Chardin-Fragonard*, 1907 (80); Munich, Neue Pinakothek, *Schloss Rohoncz Collection*, July–November, 1930 (111); Alte Pinakothek, December, 1930–November, 1931.

Lit.: R. Portalis, *Honoré Fragonard, sa Vie et son Œuvre*, 1889, ii, 286, i. 134; C. Mauclair, *Fragonard* (*Les Grands Artistes*), 70; J. Guiffrey, *Art in America*, December, 1913, 34 (repr.); A. Dayot and L. Vaillat, *L'Œuvre de J. B. S. Chardin et de J. H. Fragonard*, Paris, 1907, No. 80; R. Heinemann-Fleischmann, *Katalog Sammlung Schloss Rohoncz*, 111, No. 129 (repr.).

LANCRET, NICOLAS

1690 Paris—Paris 1743.

185 L'Oiseau envolé

Lent by the BARONESS MINKA VON SCHEY, FRANKFORT-ON-MAIN.

The Escaped Bird. Before a fountain crowned by a sculptured Triton stands a lady in a rose-coloured dress. A negro boy, in a parti-coloured red and blue suit with a white turban, kneels beside her leaning on a cage from which the bird has just escaped.

Oil on canvas. 18⅛×21⅝ in. (0.46×0.55).

Coll.: Baronne Mathilde de Rothschild.

Exhib.: Frankfort, *Exposition de l'Art Français*, 1925.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

186 La Collation après la Chasse

Lent by WILDENSTEIN, PARIS.

The Picnic after the Hunt.

Oil on canvas. 23¼×29⅛ in. (0.59×0.74).

Coll. : Frederick II of Prussia ; Collection of the Kings of Prussia, Neues Palais, Potsdam, 1923.

Lit. : Seidel, *Collections de S.M. l'Empereur d'Allemagne*, 1900, 93, No. 40 ; Wildenstein, *Lancret*, 1924, 99, No. 443 (repr.).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

187 Portrait d'Homme

Lent by D. DAVID-WEILL, PARIS.

Portrait of a Man. He wears a wig *à ailes de pigeon*, a black coat, a black ribbon round his neck, and lace cuffs.

Oil on canvas. 28¾×23⅝ in. (0.73×0.60).

Coll. : Vinchon.

Lit. : G. Henriot, *La Collection David-Weill*, i, 13 (repr.).

Thought to be a portrait of Abel Poisson (1727–81), Marquis de Marigny, younger brother of the Marquise de Pompadour, *Directeur Général des Bâtiments Royaux* (1751) and *Conseiller d'État d'Epée* (1772). On the death of his sister he took the title of Marquis de Ménars.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

188 Une Dame qui prend du Thé

Lent by the HUNTERIAN MUSEUM, GLASGOW UNIVERSITY.

A Lady Taking Tea. In a striped dress and blue spotted shawl, seated at a red lacquered table stirring her cup of tea. Signed : *J. B. chardin.* Dated *1735* (or *1736*).

Oil on canvas. 31⅛×39 in. (0.79×0.99).

Coll. : W. Hunter.

Exhib. : Salon, 1739 ; Whitechapel, 1906 (114) ; Burlington Fine Arts Club, 1913 (4) ; Norwich, Centenary of Norwich Museum, 1925 (8).

Lit. : Bocher, *Catalogue Raisonné*, No. 13, 18 ; De Goncourt, *L'Art du XVIII^e Siècle*, 1874, 178 ; Normand, *J. B. S. Chardin*, 1902, 55 (repr.) ; Schefer, *Chardin*, 1904, 52, 59 ; Dayot, *J. B. S. Chardin*, 1908, 61 ; J. Guiffrey, *Catalogue de l'Œuvre de Chardin*, No. 23 ; Furst, *Chardin*, 1911, 38 (repr.).

Repr.: *Burlington Magazine*, xii, 49; Burlington Fine Arts Club, *French Art of the Eighteenth Century*, 1913, pl. xxiii.

Engr.: Filleul.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

189 L'Indifférent

Lent by the Musée du Louvre, Paris.

A mezzetin dressed in pale blue silk with a rose-coloured cloak and stockings appears to be playing with a " diabolo " which is just discernible at the top of the picture.

Oil on panel. $10\frac{1}{4}\times7\frac{7}{8}$ in. (0.26×0.20).

Coll.: J. B. Massé; Marquis Menars, 1782; de Godefroy, 1785; J. B. Le Brun, 1806; La Caze (Cat. No. 261). Given to the Louvre by La Caze in 1869.

Lit.: Goncourt, *Catalogue Raisonné*, 1895, 78, 79; G. Seailles, *Watteau*, 1902, 83; P. Mantz, *Antoine Watteau*, 1892, 115, 175, 169 (repr.); P. Mantz, *Gazette des Beaux-Arts*, 1870, ii, 12 (repr.); L. Fourcaud, *Revue de l'Art Ancien et Moderne*, xv, 146; L. Gillet, *Watteau*, 1921, 124; *Dacier et Vauflart*, i, 263, iii, No. 129 (repr.); L. Gillet, *La Peinture au Musée du Louvre, École Français du XVIII^e^ Siècle*, 38, pl. 34; Réau in Dimier, *Les Peintres Français du XVIII^e^ Siècle*, 1928, i, 38, No. 92; *Dacier et Vuaflart*, No. 129.

Repr.: Klassiker der Kunst, *Watteau*, 21, 186.

Engr.: G. Scotin.

Painted probably c. 1710–16. Companion picture to No. 193.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

190 La Petite Fille aux Cerises

Lent by Baron Henri de Rothschild, Paris.

The Little Girl with the Cherries. She is wearing a white dress with a flowered blue bodice and a mob-cap. On the floor in front of her is a basket containing bread, cheese and cherries.

Oil on panel. $7\frac{7}{8}\times7$ in. (0.20×0.18).

Coll.: Lebrun, sold 1806; anonymous sale, 17th–18th May, 1840.

Exhib. : Salon, 1737 ; Paris, *Chardin-Fragonard*, 1907 (47) ; Paris, Galerie Pigalle, *Chardin*, 1929 (18) ; Versailles, *Exposition de l'Enfance*, June, 1931.

Lit. : *Mercure de France*, September, 1737 ; Bocher, *Catalogue Raisonné*, No. 43, 43 ; Goncourt, *l'Art du XVIII^{e} Siècle*, 1874, 116 ; Ch. Normand, *J. B. S. Chardin*, 1902, 43 (repr.) ; G. Schefer, *Chardin*, 1904, 55 ; J. Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, No. 193 ; Pascal et Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 125–126 (repr.).

Repr. : Dayot, *J. B. S. Chardin*, 1908, 54.

Engr. : C. N. Cochin ; Zanelly.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

191 Portique d'une Maison de Campagne

Lent by MRS. COOPER-HEWITT, PARIS.

Portico of a Villa. In the shade of a ruined portico with high columns, several people are seated watching a couple dancing. In the background a fountain and a park with statues. Signed on a block of stone : *H . . .ROBERT PINXIT L PARISIORVM*, and dated *ANNO 1775* (?)

Oil on canvas. 82¾×47¼ in. (2.10×1.20).

Coll. : Frouville.

Exhib. : Paris, Salon, 1775.

Lit. : C. Gabillot, *Hubert Robert et son Temps*, 1895, 118, 275.

Companion to No. 202.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

192 Portrait de l'Artiste par lui-même

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Self portrait of the Artist. He wears a white cap tied with a blue ribbon, and horn-rimmed spectacles. He holds a piece of red crayon.

Pastel. 15⅜×12¼ in. (0.39×0.31).

Coll. : Léon Michel Lévy, sold June 17th, 1925 (4).

Exhib. : Paris, *Chardin-Fragonard*, 1907 (80) ; Paris, *Exposition des Cent Pastels*, May–June, 1908 ; Paris, *Pastels Français*, June, 1927 ; Paris, Galerie Pigalle, *Chardin*, 1929, No. 28.

Lit. : Bachaumont, *Mémoires Secrets*, xiii, 180 ; Goncourt, *L'Art du XVIII^e Siècle*, 1874, i, 153–156 ; A. Dayot and L. Vaillat, *Chardin*, 1908, pl. 1 ; Roger-Milès, *Exposition des Cent Pastels*, 1908, 5 ; E. Dacier and P. Ratouis de Limay, *Pastels Français des XVII^e et XVIII^e Siècle*, 1927, 98 (repr., pl. lxix) ; Guiffrey, *Catalogue de l'Œuvre de Chardin*, No. 163 ; Pascal et Gaucheron *La Vie et l'Œuvre de Chardin*, 1931, 120, 136 (repr.).

Painted c. 1771 or c. 1775.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

193 La Finette

Lent by the **Musée du Louvre, Paris.**

A Young Woman, dressed in a shade of aquamarine, is playing on a theorbo.

Oil on panel. 10¼×7½ in. (0.26×0.19).

Companion picture to No. 189.

For history, etc., see the note on that picture.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

194 Le Dessinateur

Lent by **Baron Henri de Rothschild, Paris.**

The Draughtsman. A young man, back to the spectator, wearing a brown coat lined with red, and a black three-cornered hat, is bending over a drawing on his knees. A study, in red chalk of a nude man, hangs on the wall. Signed on the right : *chardin.*

Oil on panel. 7⅜×6¼ in. (0.18×0.16).

Coll. : Laurent Cars, the engraver ; le Président de Bandeville, sold December 5th, 1787 ; Silvestre, sold February 18th, 1811 ; Coupry-Dupré, sold 1812 ; P. H. Lemoyne, sold May 19th, 1828 ; Saint, sold 1846 ; Camille Marcille ; Laperlier.

Exhib. : Salon, 1759 (39) ; Paris, *Association des Artistes*, April, 1849 (6) ; Paris, *Chardin-Fragonard*, 1907 (45) ; Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (13) ; Paris, Galerie Pigalle, *Chardin*, 1929 (23).

Lit. : Goncourt, *L'Art du XVIII^e Siècle*, 1874, 118–119 ; *Gazette des Beaux-Arts*, xxiv, 260 ; M. Tourneux, *Gazette des*

Beaux-Arts, 1907, ii, 96; *Arts et les Artistes*, June, 1907, 132; Pascal et Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 130; Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, 196 (repr.).

Repr.: Dayot, *J. B. S. Chardin*, 1908, pl. 1.

Engr.: Flipart, 1757.

Painted c. 1757. Another version of this picture, exhibited in the Salon in 1738, engraved in colour by Gautier-Dagoty in 1743, is now in the Museum at Stockholm. Burger (1865 ed., p. 340) mentions a *Dessinateur* in the Manchester Art Treasures Exhibition, 1857. Another replica is in the Baron H. de Rothschild Collection; and yet another in the Antoni Collection.

NATTIER, JEAN-MARC

1685 Paris—Amsterdam—Paris 1766

195 Le Peintre Louis Tocqué

Lent by the BARON HENRI DE ROTHSCHILD.

The painter Louis Tocqué. At the age of forty-three; he wears a brown coat and a gold-embroidered waistcoat, with lace jabot and cuffs. Signed: *Nattier p. x.*, and dated *1739*.

Oil on canvas. 31½×25¼ in. (0·80×0·64).

Coll.: Laperlier, sold 17 February, 1869 (34).

Lit.: Nolhac, *Jean-Marc Nattier, peintre de la cour de Louis XV*, 1910, 242; Comte Dona, *Louis Tocqué*, 1929, 23, 82.

Engr.: L. J. Cathelin.

The signed replica at Copenhagen was Nattier's diploma work for the Royal Academy of Denmark, of which he was made an associate foreign member in 1759. The picture was not sent to Copenhagen until 1762.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

196 Les Baigneuses

Lent by the MUSÉE DU LOUVRE, PARIS.

The Bathers. Young women and a child are bathing and frolicking in the foam of a cascade.

Oil on canvas. 25¼×31½ in. (0.64×0.80).

Coll.: Varanchan, Sold 1777 Fermier-Général Saint-Geniès, Contrôleur des Tabacs; La Caze (cat. 194); presented by La Caze to the Louvre, 1869.

Lit.: P. Mantz, *Gazette des Beaux-Arts*, 1870, ii, 16; R, Portalis, *Honoré Fragonard, sa Vie et son Œuvre*, 1888, 64 sqq. 271 (repr.); V. Josz, *Fragonard*, 1901, 110–111; C. Mauclair, *Fragonard*, 1904, 24, 33, 62 (repr.); L. Fourcaud, *Fragonard*, 1906, 219; Nolhac, *J. H. Fragonard*, 1918, 106; Dayot and Vaillat, *L'Œuvre de Chardin et de Fragonard*, 1907, No. 93; G. Grappe, *H. Fragonard, Peintre de l'Amour*, 1913, 39 and 193; L. Gillet, *La Peinture au Musée du Louvre, École Française du XVIIIᵉ Siècle*, 86, pl. 91.

Engr.: Gaujean.

LARGILLIÈRE, NICOLAS DE

1656 Paris—Antwerp—London—Paris 1746.

197 Portraits du Peintre, de sa Femme et de sa Fille

Lent by the MUSÉE DU LOUVRE, PARIS.

Portrait of the Artist, his Wife and Daughter. Largillière represented as a sportsman with gun, dog and a partridge, is dressed in grey velvet; his wife wears a crimson dress trimmed with pale blue.

Oil on canvas. 58⅝×78¾ in. (1.49×2.00).

Coll.: La Caze (224). Given by La Caze to the Louvre in 1869.

Exhib.: Paris, Palais des Beaux-Arts, *Largillière*, 1928 (11).

Lit.: P. Mantz, *Gazette des Beaux-Arts*, 1870, ii, 18, 19 (repr.), and *Gazette des Beaux-Arts*, 1893, ii, 89–105, 295–306, 297 (repr.); L. Gillet, *La Peinture au Musée du Louvre, École Française du XVIIIᵉ Siècle*, 6, 7 (repr.); Pascal, *Largillière*, 1928, 39, 40 (repr.).

Painted c. 1700. In the Kunsthalle, Bremen (Cat. 1925, No. 303, repr.), is another painting of the artist's family about ten years earlier in date.

OUDRY, JEAN-BAPTISTE

1686 Paris—Marseilles—Beauvais 1755.

198 Nature Morte

Lent by P. CAILLEUX, PARIS.

Still-life. A dead partridge and a rabbit are hanging against a grey background. On the right is a red copper kettle, on the left a dish of oranges and lemons. Signed: *J. B. Oudry*, and dated *1746*.

Oil on canvas. 39⅜×35⅜ in. (1.00×0.90).

Exhib.: Salon, 1747 (50); Paris, *Les Artistes du Salon 1737*, 1930 (83).

Lit.: J. Locquin, *Catalogue Raisonné de l'Œuvre d'Oudry*, No. 83, *Archives de l'Art Français*, 1912.

7

TOCQUÉ, LOUIS

1696 Paris—Russia—Denmark—Paris 1772.

199 Portrait of Mlle. Sallé

Lent by the **Dowager Lady Hindlip, London.**

She is seated on sofa dressed in white with a *bonbonnière* in her left hand and an open book on her lap. Signed : *L. Tocqué pinx.* and dated *1754* (?).

Canvas. 31½×25¼ in. (0.80×0.64).

Coll. : Earl of Lonsdale, sold 1887.

Exhib. : Royal Academy, Winter, 1896 (81).

Lit. : Doria, *Louis Tocqué*, 1921, 40, No. 295 (repr.).

Mlle. Sallé, a celebrated dancer, who achieved success both in Paris and London, and was praised by Voltaire.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

200 L'Ecurie de l'Âne

Lent by **A. Veil-Picard.**

The Donkey's Stable. Two children playing with a donkey while their mother watches them through a window.

Oil on canvas. 22×28 ins. (0.56×0.71).

Coll. : Malvilan, Grasse.

Lit. : R. Portalis, *Honoré Fragonard, sa vie et son Œuvre*, 1889, 115, 276.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

201 La Polonaise

Lent from the Collections of the **State of Poland, Royal Palace, Warsaw.**

A Polish Girl. She wears a white cap and a pink dress trimmed with fur with blue striped sleeves.

Oil on panel. 14½×11⅜ in. (0.37×0.29).

Coll. : Comte de Murcé ; Catherine II of Russia ; Royal Family of Russia ; the Hermitage Museum. Restored to the Polish State in accordance with the Treaty of Riga, 1923.

Same subject as in the etching by Boucher after a drawing by Watteau (*Figures de différents caractères dessinées par Watteau*, i, pl. 5).

Exhib. : Warsaw, Polish State Collections, restored by the State of Russia in accordance with the Treaty of Riga, 1929, No. 276.

Lit. : Goncourt, *Catalogue de l'œuvre Watteau*, 1875, 352 ; Liphardt, *Starye Gody*, January, 1910 ; P. P. Weiner, *Meisterwerke der Gemäldegallerie in der Ermitage zu Petrograd*, 1923, 286 (repr.) ; *Dacier et Vuaflart*, iii, No. 149 ; Réau in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, i, 38, No. 98.

Repr. : Klassiker der Kunst, *Watteau*, 187 and 37 (repr.).

Engr. : Chevalier de Valory.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

202 Le Retour des Bestiaux

Lent by Mrs. Cooper-Hewitt, Paris.

Cattle going home. Under the ruins of a Roman arch, cattle have just been watered at a fountain.

Oil on canvas. 82 ×47⅝ in. (2.10×1.21).

Painted c. 1775.

For history, etc., see companion No. 191.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

203 Portrait d'Homme jouant de la Vielle

Lent by Earl Spencer, Althorp.

A man playing a hurdy-gurdy. Formerly supposed to be a self portrait of the artist. The *vielle* is a form of hurdy-gurdy used in France since the middle or end of the 15th century.

Oil on canvas (re-lined). 8⅝×6¾ in. (0.22×0.17).

Exhib. : Burlington Fine Arts Club (as supposed portrait of the Artist), 1913 (17).

Lit. : Burlington Fine Arts Club, *French Art of the Eighteenth Century*, 1913 (18) (repr.) ; Réau in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, 48, No. 191.

Repr. : Klassiker der Kunst, *Watteau*, 32, 187.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

204 Vase de Fleurs

Lent by D. DAVID-WEILL, PARIS.

Vase of Flowers. On a stone table is a blue and white Delft vase containing white carnations, tuberoses, and sweet peas. A red carnation and some petals lie on the table.

Oil on canvas. 17¼×14¼ in. (0.44×0.36).

Coll.: Camille Marcille, sold March 6th–9th, 1876 (18); Marquis de Charly; Berthon (Dijon).

Lit.: Goncourt, *Chardin* (L'Art du XVIII^e Siècle), 1874, i, 128; *L'Amour de l'Art*, January, 1925 (repr.); G. Henriot, *Collection David-Weill*, 1926, 53 (repr.).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

205 La Famille

Lent by BARON MAURICE DE ROTHSCHILD, PARIS.

The Family. A young woman in a yellow dress sits at the foot of a statue of Cupid playing with a goat. A man in red, his arm round a little girl, lies beside her.

Oil on canvas. 15⅜×12¼ in. (0.39×0.31).

Col.: Evrard Titon du Tillet; Capron, sold London, 1854; M. Collot, Paris; Duc de Morny, sold 1865; Baron Adolphe de Rothschild.

Lit.: Dargenville, *Voyage de Paris*, 1752, 243; Goncourt, *Catalogue de l'œuvre de Watteau*, 1875, 134; Dacier and Vuaflart, *Jean de Jullienne et les Graveurs de Watteau*, 1922–1929, iii, No. 86; G. Dargenty, *Antoine Watteau* (Collection des Artistes Célèbres), 25 (repr.); Réau in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, 48, No. 194.

Engr.: Aveline, 1729.

Compare with the drawing from the G. Blumenthal Collection, New York, No. 738 in the Catalogue. Réau (*loc. cit.*) identifies this group as the Lebouc-Santussen family.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

206 La Leçon de Lecture

Lent by the National Gallery of Ireland, Dublin.

The Reading Lesson. A girl teaching a child to read.

Oil on canvas. 24×28¾ in. (0.61×0.73).

Coll. : Lane, 1918.

Exhib. : Salon, 1740.

Lit. : Bodkin, *Burlington Magazine*, xlvii, 93–94 (repr.).

Engr. : Lépicié, 1714.

A replica of the picture is in the National Gallery, London, perhaps later in date. There are two other versions, slightly modified ; one sold in the De Curel sale in Paris in 1918 ; the other in the collection of Baron Henri de Rothschild.

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—Visited England—Amsterdam 1783.

207 Portrait de Jacques Cazotte

Lent by Mrs. Meyer Sassoon, London.

A man in a pink coat. Jacques Cazotte, the writer. Signed : *Perronneau*.

Oil on canvas. 35×28¾ in. (0.89×0.73).

Coll. : de Cazotte, Paris.

A portrait of a man, very similar to this sitter, is in the Museum at Châlons-sur-Marne. It comes from the estate which Cazotte possessed at Piery on the Marne.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

208 Le Repas de Noce au Village

Lent by the Musée d'Angers.

The Village Wedding Feast. In a farmyard merry guests sit round a loaded table. In their midst is the Abbé talking to the bride.

Oil on canvas. 17⅜×13¾ in. (0.44×0.35).

Coll. : Lempereur, sold May 24th, 1773 (89) ; Eveillard de Livois, Angers, 1790. Confiscated and placed in Musée National, 1799.

Lit. : *Inventaire des Richesses d'Art de la France*, Paris, 1885, 30 (repr.) ; Clément de Ris, *Les Musées de Province*, 1872, 28 ; L. Gonse, *Chefs d'Œuvre des Musées de France, La Peinture*, 1900, 35; Wildenstein, *Lancret* (L'Art Français), 1924, 103, No. 515 (repr.); M. Valotaire, *Musée d'Angers* (*Les Collections Publiques de France*), 1928.

Engr.: P. E. Moitte.

Companion picture to the *Danse de Noce*, also in the Musée d'Angers.

The attribution of these pictures to Lancret, challenged by Clément de Ris, has been recently defended by Wildenstein.

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—visited England—Amsterdam 1783.

209 Madame Chevotet, née Anne Catherine Rémond

Lent by the Musée d'Orléans.

She has a lace fichu over her hair and wears a blue dress with the front of the bodice trimmed with white ribbon bows. Signed: *Perroneau*, dated *1751*.

Pastel. 24×20½ in. (0.61×0.52).

Coll.: Delzons. Bequeathed by M. Delzons to the Museum, 1895.

Exhib.: Paris, Galerie Charpentier, *Pastels Français du XVIIIe Siècle*, 1927 (102).

Lit.: Vaillat and Ratouis Limay, *Vie et Œuvre de Perronneau*, 1909, 61; P. Vitry, *Le Musée d'Orléans* (Coll. Memoranda), 40 (repr.); E. Dacier and Ratouis de Limay, *Les Pastels Français des XVIIe et XVIIIe Siècles*, 1927, 91, 92, pl. lviii.

Companion picture to No. 213 in Catalogue.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

210 Corésus et Callirrhoé

Lent by Madame Jacques Doucet, Paris.

Callirrhoe approaches the altar on which the high priest Coresus is about to sacrifice himself for her sake.

Oil on canvas. 28×36¼ in. (0.71×0.92).

Preliminary sketch for the picture in the Louvre, which was the artist's Diploma Work. The subject is taken from the opera entitled *Callirrhoé*, by Destouches, the libretto by Roy. Painted in 1765.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

211 Le Jeu de la Main-Chaude

Lent by WILDENSTEIN, PARIS.

The Game of *Main-Chaude.* In a park, by a statue of Cupid, a company of young people play at *la main-chaude* (hot-cockles).

Oil on canvas. 45¼×35¾ in. (1.15×0.91).

Pendant to No. 183.

For history, etc., see No. 183.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

212 La Malice

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

The Tease. A young girl dozing in a chair with an open book upon her lap. A boy, kneeling beside her, blows smoke into her face from a lighted roll of paper.

Oil on canvas. 14¼×11⅜ in. (0.36×0.29).

Coll.: Sir A. Cooke; Sir H. Lane; Lane Bequest, 1918.

Lit.: Wildenstein, *Lancret,* 1924, 105, No. 543.

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—visited England—Amsterdam 1783.

213 M. Chevotet, Architecte du Roi

Lent by the MUSÉE D'ORLÉANS.

He wears a powdered wig and carries a portfolio of drawings.

Signed: *Perroneau,* and dated *1751.*

Pastel. 24×20½ in. (0.61×0.52).

Coll.: Delzons; bequeathed by M. Delzons to the Museum, 1895.

Exhib.: Paris, Galerie Charpentier, *Pastels Français du XVIIIe Siècle,* 1927 (101).

Lit.: Vaillat and Ratouis de Limay, *La Vie et l'Œuvre de Perronneau,* 1909, pl. 60; P. Vitry, *Le Musée d'Orléans, coll. Memoranda,* 40 (repr.); Dacier and Ratouis de Limay, *Les Pastels Français des XVIIe et XVIIIe Siècles,* 1927, 91 (repr.).

Companion picture to No. 209.

GALLERY VI

PAINTINGS

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

214 Scène Galante

Lent by Sir Henri Deterding, London.

A group of gaily-dressed ladies and gentlemen on a terrace.

Oil on canvas. 19¼×23⅝ in. (0.49×0.60).

Coll. : Wildenstein, Paris.

Repr. : *Gazette des Beaux-Arts*, January, 1932.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

215 Le Billet Doux

Lent by J. S. Bache, New York.

The Love Letter. A young woman, wearing a blue dress and a white cap with a pink ribbon, is seated on a green stool before a writing-desk. She bends over a bouquet of flowers, and places among them an envelope inscribed : *Monsieur Mon Cavalier.*

Oil on canvas. 31½×25¾ in. (0.80×0.64).

Coll. : Baron Feuillet de Conches ; Madame Jaeger-Smith ; Cronier, sold Paris 1905 (7) ; Wildenstein ; Joseph Bardac, Paris.

Exhib. : Paris, *Alsaciens-Lorrains*, 1874 (160) ; Paris, *Portraits de Femmes et d'Enfants*, 1897 (59) ; Paris, *Exposition Chardin-Fragonard*, 1907 (146) ; New York, Metropolitan Museum, *50th Anniversary Exhibition*, 1920.

Lit. : R. Portalis, *Honoré Fragonard*, 1889, 272 ; Nolhac, *J.-H. Fragonard*, 1918, 148 (repr.) ; G. Grappe, *H. Fragonard*, i, 15 ; R. de la Sizeranne, *Le Double Miroir du XVIII*^{e} *Siècle, Chardin et Fragonard*, 1907, iii, 115 ; Labat, *Fragonard*, 17 ; L. de Fourcaud, *Revue de l'Art Ancien et Moderne*, 1907, 294 ; P. Lemoisne, *Les Arts*, March, 1927, 24 ; Dayot et Vaillat, *Œuvre de Chardin et de Fragonard* ; Réau, *l'Art Français aux États Unis*, 1926, 142 ; *Bulletin of Metropolitan Museum*, September 1920, 203 (repr.) ; E. Singleton, *Old Masters in New World Collections*, 1929, 318 (repr.).

Engr. : Jacquet, 1907.

Repr. : *Catalogue Collection Cronier*, 1905, No. 7 (repr.).

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

216 Le Comte d'Angiviller.

Lent by Alfred Blum, New York.

The Count of Angiviller. He wears a powdered wig, a coat trimmed with fur, an embroidered waistcoat and a lace frill.

Oil on canvas. 24¾×20⅞ in. (0.63×0.53).

Coll.: Comte de Bernis , Château de Vezenoble, near Montpellier; Vicomte Paul de Courtivron, Paris.

Exhib.: Salon, 1763 (129). Paris, *Exposition au Profit des Laboratoires*, 1922.

Painted c. 1763.

DROUAIS, FRANÇOIS-HUBERT

1727 Paris—Paris 1775.

217 Un Jeune Garçon

Lent by Baron Henri de Rothschild, Paris.

A Young Boy. He wears a three-cornered hat of black felt and a grey velvet coat. Signed : *Droüais le Fils*, and dated *1756*.

Oil on canvas. 21¼×17¾ in. (0.54×0.45).

Coll. : Baron Arthur de Rothschild ; Baroness James de Rothschild.

Exhib.: Berlin, *L'Art Français au XVIII*^{e} *Siècle*, 1910 (33).

Lit. : *Catalogue de l'Exposition de l'Art Français*, Berlin, 1910, 29 (repr.) ; Gabillot, *Gazette des Beaux-Arts*, 1906, i, 253 (repr.).

An unsigned replica was in the Mme. D. sale, March 16th and 17th, 1931 (31).

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

218 Les Baigneuses

Lent by the National Gallery of Scotland, Edinburgh.

The Bathers. Ladies bathing beside a semicircular pavilion in a park. Three gentlemen of fashion, with a dog, looking on.

Oil on canvas. 22¾×27½ in. (0.58×0.70).

Coll.: Lady Murray.

Lit.: *Waagen*, iv, p. 430; Lady Dilke, *French Painters of the 18th Century*, 1899, 98 (repr.); Ingersoll-Smouse, *Pater*, 1928, No. 320 (repr.).

Closely allied to the pictures of ladies bathing, in the Museum at Angers and in the National Gallery, Stockholm.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

219 L'Abbé de Saint-Non, vêtu à l'Espagnole

Lent by P. Cailleux, Paris.

The Abbé of Saint-Non dressed as a Spaniard. He wears a red coat, white collar and cuffs, a yellow sash and a dark brown hat with a red bow and russet-brown feather.

Oil on canvas. 36¼×29⅛ in. (0.92×0.74).

Coll.: Varanchan de St. Geniès, sold 1777 (16).

Lit.: Paillet, *Catalogue de la Vente Varanchan*, 1777, No. 16; Portalis, *Honoré Fragonard*, 1889, 273; Nolhac, *J. H. Fragonard*. 1906, 112. Nolhac, *Revue de l'Art ancien et moderne*, January 1932, 35–38 (repr.).

Painted c. 1769. A highly-finished sketch. The Abbé of Saint-Non served many times as a model to Fragonard, notably in a picture in the Louvre (Coll. Lacaze).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

220 Femme nue couché; portrait présumé de Mlle. Louise O'Murphy

Lent by Jean Charpentier, Paris.

Portrait of a nude woman, said to be Mlle. Lucie O'Murphy. Beside the *chaise-longue* on which she is lying is a red footstool with a piece of blue-green material upon it. Signed : *f. Boucher*, and dated *1751*.

Oil on canvas. 23⅝ × 28¾ in. (0.60 × 0.73).

Coll. : Duke of Marlborough ; Ch. Fairfax Murray, sold Paris, June, 1914.

Lit. : Casanova, *Mémoires*, ii, 14 ; A. Michel, *François Boucher*, 1907, Cat. No. 2318 ; Nolhac, *François Boucher*, 1907, 1925, 143–147.

Engr. : Demarteau, 1761, with a few insignificant variations.

A replica, signed and dated 1752, is in the Alte Pinakothek, Munich. Another, signed, but of inferior quality, is in the museum at Besançon. A drawing for this composition was formerly in the Heseltine Collection (No. 8 of his catalogue), and studies of the foot and of the pillow are in the Musée Carnavalet, Paris.

The composition may be compared with that of Nos. 223 and 760 of this present Catalogue.

NATTIER, JEAN-MARC

1685 Paris—Amsterdam—Paris 1766.

221 Madame Louise de France, fille de Louis XV

Lent by the MUSÉE DE VERSAILLES.

Portrait of Madame Louise de France, daughter of Louis XV. She wears a pink striped dress trimmed with white lace. In her left hand she holds a pink, in her right a small basket of flowers. Signed : *Nattier Pinxit*, and dated *1748*.

Oil on canvas, oval. 39⅜ × 33½ in. (1.00 × 0.85).

Exhib. : Salon, 1748.

Lit. : E. Soulié, *Musée de Versailles*, No. 4428 ; Nolhac, *Jean-Marc Nattier, Peintre de la Cour de Louis XV*, 1910, 118, 130, 172, 235, 250 (repr. ; also in colour in big edition) ; Nolhac, *Louis XV et Marie Leczinska*, 1900, 116 (repr.).

The study for this picture was made at Fontévrault in 1747.

Madame Louise became a Carmelite Sister.

TROY, JEAN-FRANCOIS DE

1679 Paris—Rome 1752.

222 Le Déjeûner de Chasse

Lent by the BARON MAURICE DE ROTHSCHILD, PARIS.

The Hunt Breakfast. In a courtyard before an inn a brilliant company is breakfasting. In the foreground a dog is feeding. Signed: *De Troy*, and dated *1737*.

Oil on canvas. 94½×66½ in. (2.40×1.69).

Painted for the dining-room of the royal apartments in the Château de Fontainebleau.

Exhib.: Paris, Salon, 1737.

Lit.: F. Engerand, *Inventaire de tableaux commandés par le Roi*, 1901, 463.

A sketch for this picture is in the Wallace Collection, London (463).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

223 Femme couchée: portrait présumé de Mlle. O'Murphy

Lent by OTTO EDOUARD BEMBERG, PARIS.

Woman lying down: supposed portrait of Mlle. O'Murphy. On a stool at her side is a perfume-burner and a lacquer box containing pearls and ribbons. Signed on the base of the stool: *f. Boucher*, and dated *174(4)*.

Oil on canvas. 20⅛×25¼ in. (0.51×0.64).

Coll.: Rothan, sold May, 1890 (125); Maurice de Rothschild.

Exhib.: Berlin, Königliche Akademie der Künste, *L'Art Français du XVIII^e^ Siècle*, 1910 (3).

Lit.: Michel, *François Boucher*, 1907, 154 (repr.); P. Mantz, *Fr. Boucher*, 1880, 100, 102 (repr.); P. Alfassa, *Revue de l'Art*, 1910, 289, 290 note (repr.); G. Kahn, *François Boucher* (Les Grands Artistes), 1905, 93, 94; Nolhac, *F. Boucher*, 1925, 143–147.

Traditionally supposed to be a portrait of Mlle. Louise O'Murphy, mistress of Louis XV. Nolhac (*loc. cit.*) has proved that it is not Louise (born in 1737), and suggested that it was her sister Victoire O'Murphy. The pictures in the Jean Charpentier Collection (No. 220 in this Catalogue), in the Besançon Museum and in the Pinkakothek at Munich may represent Louise.

Cp. Nos. *220*, *760*.

A painted study for the foot of the young lady is in the Carnavale Museum, Paris.

NATTIER, JEAN-MARC

1685 Paris—Amsterdam—Paris 1766.

224 Portrait présumé de Pauline Félicité de Mailly, Marquise de Vintimille, en Flore

Lent by MADAME CORA KAVANAGH, PARIS.

Supposed Portrait of Pauline Félicité de Mailly, Marquise de Vintimille, as Flora. She wears a white linen chemise, and her blue drapery is caught up by a string of pearls. Signed: *Nattier*, and dated *1741*.

Oil on canvas. 40⅛×32¼ in. (1.02×0.82).

Coll.: de Laigle; Roussel, sold 1912 (19).

Lit.: Nolhac, *J. M. Nattier*, 1910, 94–96 (repr. in big edition); *Cat. de la Vente Roussel*, 1912, 34, No. 19 (repr.).

Considering the reputation for ugliness of the Marquise de Vintimille, Nolhac hesitates to identify her with the sitter.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

225 La Tasse de Chocolat

Lent by ARTHUR THOMAS LOYD, WANTAGE.

The Cup of Chocolate. A family group drinking chocolate in a garden. The mother offers a spoonful from her cup to a little girl who stands before her.

Oil on canvas. 35×38⅛ in. (0.89×0.97).

Coll.: Lord Overstone (purchased 1860); Lord and Lady Wantage.

Exhib.: Paris, Salon, 1742 (50); Guildhall (as "A Garden Party"), 1898 (84); Burlington Fine Arts Club, 1913 (14).

Lit.: Lady Dilke, *Gazette des Beaux Arts*, 1898, 331-332 (repr.); Lady Dilke, *French Painters of the Eighteenth Century*, 1899, 109 (repr.); *Catalogue of Pictures in the Collection of Lord and Lady Wantage*, 1902, 79, No. 119 (repr.); Wildenstein, *Lancret*, 1924, 33, No. 621 (repr. fig. 153).

Repr.: *Connoisseur*, 1911, 3; Burlington Fine Arts Club, *French Art of the Eighteenth Century*, 1913, pl. x.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

226 Madame Boucher

Lent by D. David-Weill, Paris.

She lies on a *chaise-longue,* upholstered in rose, wearing a white dress laced with pink ribbons. A piece of needlework lies on a wine-coloured velvet footstool. On a green lacquered *étagère* are a porcelain Mandarin, a tea-pot and two cups. Signed : *f. Boucher* and dated *1743.*

Oil on canvas. 21¼×26⅜ in. (0.54×0.67).

Coll. : Joseph Bardac.

Lit. : M. Fenaille, *François Boucher,* 1925, 36 et sqq. ; *L'Amour de l'Art,* Jan. 1925, 3 (repr.) ; G. Henriot, *Collection David-Weill,* i, 1926, 9–10 (repr.).

Madame Boucher worked with her husband, engraved some of his designs, and copied several of his pictures in miniature. She was several times his model, and appears in his Academy diploma work of 1734 as Armide ; in the *Déjeuner* in the Louvre ; in a portrait in the Salon of 1761 (of which only a sketch by Gabriel de St. Aubin remains), and in a portrait drawing in the Bonnat collection at Bayonne.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

227 La Marquise de Pompadour

Lent by Baron Maurice de Rothschild, Paris.

Her blue silk dress is ornamented with flowers and bows of ribbon. In the background a bookcase, and a glass reflecting the back of the sitter's head. Signed : *f. Boucher,* and dated *1757.*

Oil on canvas. 84⅛×65 in. (2.15×1.65).

Coll. : Marquis de Cypierre ; J. Duclos ; M. H. Didier ; Baron Adolphe de Rothschild.

Exhib. : Salon de 1787 ; Paris, Martinet, Boulevard des Italiens, 1860 (290) ; Palais des Champs-Elysées, *Exposition Rétrospective,* (18) ; Berlin, Königliche Akademie der Künste, *L'Art français du XVIII^e^ Siècle* 1910, (4).

Lit. : Soulié et Masson, *Catalogue de l'Œuvre de Boucher,* 59, No. 1072 ; A. Michel, *François Boucher,* 1907, 59.

Compare with the smaller version, No. 230.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

228 Les Deux Confidentes

Lent by R. W. TIMKEN, NEW YORK.

Intimate Friends. Two young shepherdesses are tying a letter to the neck of a carrier-pigeon. Signed: *f. Boucher*, and dated *1750*.

Oil on canvas. 31⅞×28¾ in. (0.81×0.73).

Coll.: Marquise de Pompadour; Marquis de Marigny; Pereire, sold 1872 (57); Comte Pillet-Will.

Lit.: Soulié et Masson, *François Boucher*, No. 1511; E. Singleton, *Old World Masters in New World Collections*, 1929, 304 (repr.).

Engr.: Delaunay.

VAN LOO, CARLE

1705 Nice—Rome—Paris 1765.

229 Le Miroir Interrogé

Lent by EDOUARD JONAS, PARIS.

Asking the Looking-glass. A young woman lying on a sofa looks at herself in her glass.

Oil on canvas. 21¼×27⅛ in. (0.54×0.69).

Exhib.: Salon, 1737; Carnavalet, *La Vie Parisienne au XVIII^e Siècle*, 1928 (100); Paris, *Les Artistes du Salon de* 1737, 1930 (73).

Painted c. 1737.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

230 Madame de Pompadour

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

The Mistress of Louis XV half reclining on a *chaise-longue* with a small writing table at her side.

Oil on canvas. 14¼×17¼ in. (0.36×0.44).

Coll.: Lady Murray.

Exhib.: Paris, *Cent portraits de femmes*, 1909 (51).

Lit.: Lady Dilke, *French Painters of the Eighteenth Century*, 1902, 56 (repr.); Michel, *François Boucher*, 1907, 58 (repr.).

Compare with No. 227.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

231 Le Déjeuner de Madame Geoffrin

Lent by A. Veil-Picard, Paris.

Madame Geoffrin's breakfast. The celebrated friend of the Encyclopædists sits in a grey dress taking her chocolate. A servant stands behind her red armchair reading to her. On the walls hang two *grisailles* and a landscape by Hubert Robert. Signed: *peint par H. Robert.*

Oil on canvas. 26×22¾ in. (0.66×0.58).

Coll.: Comte de La Bédoyère, sold June 8th, 1921 (7); de Raray, Oise.

Lit.: *Catalogue de la vente La Bédoyère*, 1921 (7), 19, 20, 21 (repr.); Nolhac, *Hubert Robert*, 1910, 49–50.

Painted c. 1772.

Pendant to No. 234. Compare with drawing of similar scene No. 775.

NATTIER, JEAN-MARC

1685 Paris—The Hague—Paris 1766.

232 Un Abbé

Lent by Lady Cunard, London.

Seated, his hand resting on a book. An ermine cloak hangs over an arm of his chair.

Oil on canvas. 52⅜×44½ in. (1.33×1.13).

Coll.: Sir Robert Abdy.

The painting is more probably the work of Jacques-André-Joseph Aved (1702–1766).

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

233 La Petite Fille au Volant

Lent by Baron Philippe de Rothschild, Paris.

A Girl with a Shuttlecock. She wears a white pinafore over her brown dress, and a white bonnet. Scissors and a pincushion hang from her waist by a blue ribbon. Grey background. Signed: *chardin*, and dated *1751*.

Oil on canvas. 31⅞×25¼ in. (0.81×0.64).

Coll.: Count Lazareff, sold July 29th, 1875; le Marquis d'Abzac; Cronier, sold December, 1905, No. 1.

Exhib.: *Alsaciens Lorrains*, 1874; Paris, *Chardin-Fragonard*, 1907 (49); Berlin, Königliche Akademie der Künste, *L'Art français du XVIIIe Siècle*, 1910 (19); Paris, Galerie Pigalle, *Chardin*, 1929 (10); Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (7).

Lit.: Goncourt, *L'Art du XVIIIe Siècle*, 1874, i, 107; Bocher, *Catalogue Raisonné*, No. 29, 31; F. Courboin, *Revue d'Art Ancien et Moderne*, 1897, ii, 268; *Les Arts*, 1905, No. 47, 9; M. Tourneux, *Gazette des Beaux-Arts*, 1907, ii, 97; Nolhac, *Les Arts*, 1907, No. 67, 40; J. Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, No. 186, 60 (repr.); A. Pascal et Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 124 (repr.).

A replica of the picture *Une Jeune Fille jouant au Volant*, exhibited at the Louvre in 1737, and engraved by Lépicié in 1742.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

234 Un Artiste présente un portrait à Madame Geoffrin

Lent by A. VEIL-PICARD, PARIS.

An artist presenting a portrait to Madame Geoffrin. The artist, perhaps Hubert Robert himself, in grey, presents to the lady an oval canvas of a young woman. Madame Geoffrin wears a black cap and a grey dress. Inscribed: *peint par Hubert Robert.*

Oil on canvas. 26×22¾ in. (0.66×0.58).

Coll.: Comte La Bédoyère, sold June 8th, 1921 (8); de Raray, Oise.

Lit.: *Catalogue de la vente La Bédoyère*, 1921 (8), 22–23 (repr.); Nolhac, *Hubert Robert*, 1910, 49–50 (repr.).

Painted c. 1772.

Pendant to No. 231. See study for this picture, No. 784.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

235 L'Heureux Ménage

Lent by P. CAILLEUX, PARIS.

The Happy Family. The father, wearing a red coat and breeches and pale buff waistcoat, is playing with a child; the mother, in a white dress and hat, looks on. The bluish tones of the hangings and browns of the panelling form the background.

Oil on canvas, circular. Diam, 13⅜ in. (0.34).

Coll.: Vestier (the painter), 1983; Marc-Antoine Didot, until 1825; Sir Thomas Lawrence, P.R.A.

Exhib.: Salon de la Correspondance, 1793.

Painted 1775–1780.

Inscribed on the original stretcher: *à l'illustre Sir Thomas Lawrence, auteur de la seule manière intéressante de peindre le portrait; manière qui consiste à choisir le beau au bon côté, jamais trop éloigné de la grâce, même chez les êtres peu favorisés de la nature.—Marc-Antoine Didot, amateur reconnaissant, Paris, 15 Novembre, 1825, quai Malaquais, No. 17.*

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—visited England—Amsterdam 1783.

236 Portrait of a Man

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

Holds in his left hand a paper inscribed: *Agriculture, arts et commerce.* Signed and dated: *Perronneau, 1766.*

Oil on canvas. 28×23¼ in. (0.71×0.59).

Coll.: With Agnew, 1929.

Perhaps a portrait of Pierre Fulcran de Rosset.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

237 Le Négligé ou la Toilette du Matin

Lent by the NATIONAL MUSEUM, STOCKHOLM.

The Morning Toilet. A young woman in a striped red and white dress, and a black jacket and hood, is pinning a bonnet on a little girl in a pink dress with a blue cape.

Oil on canvas. 19¼×15 in. (0.49×0.38).

Commissioned and bought in 1741 by Carl Gustav Tessin, Swedish Minister in Paris; sent by him to Queen Louise Ulrike of Sweden; in the castle of Drottingholm till 1865.

Exhib.: Salon, 1741 (71); Paris, Galerie Pigalle, *Chardin*, 1929 (1).

Lit.: Lady Dilke, *Gazette des Beaux-Arts*, 2nd series, xxii, 1899, 185, 334, 336–338, 340 (repr.); Ch. Normand, *J. B. S. Chardin*, 1902, 54–93; Julien Leclercq, *Revue d'Art Ancien et Moderne*, 1899, i, 127 (repr.); De Fourcaud, *ibid.*, 1899, ii, 397; P. Schefer, *Chardin*, 1904, 60, 70; Dayot and Vaillat, *L'Œuvre de Chardin et de Fragonard*, 1907, No. 49 (repr.); J. Guiffrey, *Cat. de l'Œuvre de Chardin*, 1908, No. 242.

Engr.: J. Ph. Le Bas, 1741.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

238 Le Taureau

Lent by D. David-Weill, Paris.

The Bull. A white bull is silhouetted against the dark background of the stable. The fodder is piled up on a stone manger on the right the hat and stick of the cowherd.

Oil on canvas. 28⅜×35⅜ in. (0.72×0.90).

Coll.: Sigismond Bardac. Painted 1766–1767.

Exhib.: Paris, *Fragonard*, 1921 (21).

Lit.: Wildenstein, *Catalogue de l'Exposition Fragonard*, 1921, No. 21, pl. 21; P. Dorbec, *Gazette des Beaux-Arts*, July, 1921, 28; G. Henriot, *Catalogue de la Collection David-Weill*, 145 and 146 (repr.); G. Grappe, *Fragonard*, 1929, 160, pl. xlii.

NATTIER, JEAN-MARC

1685 Paris—Amsterdam—Paris 1766.

239 Bonnier de la Mosson

Lent by Cahen d'Anvers, Paris.

The great Parisian connoisseur and naturalist in his laboratory; he leans on a volume of Buffon's *Histoire Naturelle*.

Oil on canvas. 55⅛×41⅜ in. (1.40×1.05).

Coll.: Rothan.

Exhib.: *Salon*, 1746.

Lit.: Nolhac, *Jean-Marc Nattier*, 1910, 169, 170, 225, 249 (repr. in big edition); G. Huard in *Dimier*, 1930, ii, 123, No. 57.

Painted before 1740.

LA TOUR, MAURICE-QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin 1788.

240 Duval de l'Epinoy

Lent by MADAME JACQUES DOUCET, PARIS.

He wears a powdered wig and grey coat. Blue background. Signed : *latour*.

Pastel. 23⅝×19¼ in. (0.60×0.49).

A large portrait of the same sitter is in the Baron Henri de Rothschild Collection, formerly in the Doucet Collection.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

241 L'Écureuse

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

The Scullery-maid. She wears a white dress over a blue skirt, and a white cap. Signed on the left : ***chardin***.

Oil on canvas. 18⅛×14⅝ in. (0.46×0.37).

Coll. : de Ménars, sold 1782 ; Camille Marcille, sold 1876.

Exhib. : Salon, 1738 (23) ; Paris, *Exposition de l'Association des Artistes*, 1848 (17) ; Paris, *Chardin-Fragonard*, 1907 (51) ; Paris, Galerie Pigalle, *Chardin*, 1929 (21).

Lit. : Bocher, *Catalogue Raisonné*, No. 18, 20 ; Goncourt, *L'Art du XVIIIe Siècle*, 1874, 130 ; Lady Dilke, *Gazette des Beaux-Arts*, xxii, 336, note 2 ; J. Guiffrey, *Revue l'Art Ancien et Moderne*, 1907, ii, 95 ; A. Dayot, *L'Art et les Artistes*, June, 1907, 124 (repr.), 131 ; J. Guiffrey, *Catalogue de l'Œuvre de Chardin*, 1908, No. 188, 85, 86 (repr.) ; Pascal et Gaucheron, *La Vie et l'Œuvre de Chardin*, 1931, 88, 128.

Engr. : C. N. Cochin, exhibited in the Louvre in 1740.

Painted about 1738. A replica belonging to the Count de Vence was exhibited by Chardin in the Louvre in 1757 as *Une Jeune Femme qui récure*, and is now in the Hunterian Museum, Glasgow University. Two other versions are in the Baron H. de Rothschild Collection.

TROY, JEAN-FRANÇOIS DE

1679 Paris—Rome 1752.

242 La Lecture de Molière

Lent by SIR PHILIP SASSOON, BART., LONDON.

A corner of a salon, where a group of people are listening to a reading from a book. Signed on a chair: *D (?) TROY*, and dated *1710*.

Oil on canvas. 28⅜×35¾ in. (0.72×0.91).

Coll.: Dowager Lady Lonsdale, sold 21st February, 1919 (105); with Agnew, 1919.

Exhib.: National Gallery, London, 1921–4.

Lit.: Holmes, *Burlington Magazine*, xxxix, 83 (repr.); Jamot, *Burlington Magazine*, lix, 257 (repr.); Briere in *Dimier*, 1930, ii, 39, No. 74.

The title is traditional. The picture was at one time at Sans Souci, Potsdam.

VESTIER, ANTOINE

1740 Avallon—Frisland, Holland—Paris 1824.

243 Portrait de la Comtesse d'Arjuzon

Lent by the VICOMTE D'ARJUZON.

She wears a striped blue dress with a white skirt and fichu, and is seated at a square piano.

Oil on canvas. 45 ×34⅝ in. (1.16×0.88).

Exhib.: Amsterdam, *Exposition rétrospective d'Art Français*, 1926 (113).

Lit.: Comte de Reiset, *Le Journal de Mme. Eloff*.

The Comtesse d'Arjuzon, *née* Hosten, was the wife of the Grand Chamberlain of Holland, and was maid of honour to Queen Hortense.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

244 La Toilette de Vénus

Lent by BARON MAURICE DE ROTHSCHILD, PARIS.

The Toilet of Venus. The goddess is looking at herself in a mirror held by a Cupid, while another plays with an arrow. Two Graces are adorning Venus with jewels. Signed: *f. Boucher*, and dated *1742*.

Oil on canvas. 48¾×57½ in. (1.24×1.46).

Coll. : Prince Anatole Demidoff de San Donato ; Yerkes (sale New York, 1913).

Lit. : A. Michel, *Boucher* (Les Artistes Célèbres), 1889, 90 (repr.).

LA TOUR, MAURICE QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin 1788.

245 D'Alembert (Jean le Rond)

Lent by the **Musée de St. Quentin.**

The famous mathematician and joint-editor with Diderot of the *Encyclopédie.*

Pastel. 12⅝×9 in. (0.32×0.23).

Painted c. 1753. Bequeathed in 1806 by J. Fr. de la Tour, brother of the painter, to the institution founded by the latter, and subsequently taken over by the town of St. Quentin.

Exhib. : Paris, *Pastels Français du XVII^e et du XVIII^e Siècles*, 1927 (52) ; Louvre, *Pastels de Maurice-Quentin de la Tour*, Aug.–Sept., 1930 (63).

Lit. : A. Gasté, *Le Portrait original de d'Alembert*, Caen, 1896, 12 (repr.) ; H. Lapauze, *La Tour et son Œuvre au Musée de St. Quentin*, 1919, No. 80, pl. ; E. Fleury and G. Brière, *Cat. des Pastels de M. Q. de la Tour*, 1920, 27, No. 80 ; E. Dacier and P. Ratouis de Limay, *Les Pastels Français des XVII^e et XVIII^e Siècles*, 1927, 54, pl. xxiii.

Preliminary sketch for the portrait shown at the Salon of 1753, now in the Louvre.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

246 Le Déjeûner Jambon

Lent by D. **David-Weill, Paris.**

The Ham Lunch. Around a table in the open air, seven gentlemen and one lady are lunching off a ham.

Oil on canvas. 21¼×17¾ in. (0.54×0.45).

Coll. : La Live de Jully, sold March 5th, 1770 (79) ; Eveillard de Livois, 1791 ; Marquis de la Rochefoucault-Bayers.

Exhib.: Nantes, *Peinture française*, 1924; Paris, Pavillon de Marsan, *Orfèvrerie française civile*, 1926; Paris, *Paysage français de Poussin à Corot*, 1925 (162).

Lit.: *Mercure de France*, December, 1756, iii, 198; Bocher, *Catalogue de l'Œuvre de Lancret*, No. 57; *Catalogue historique du Cabinet . . . de MM. de La Live*, Paris, 1764, in 4°, 37; *Invent. de la Coll. Livois*, 1791, No. 192; G. Henriot, *Collection David Weill, Peintures*, 1926, ii, 223–225 (repr.); *l'Exposition de paysage français de Poussin à Corot*, 1926, 123, No. 162; Wildenstein, *Lancret* (L'Art Français), 1924, No. 74.

Engr.: P. E. Moitte, 1756.

Painted about 1735. A study for the large picture painted for the dining-room of the *Petits-Appartements* at Versailles in 1735, now in the Musée Condé at Chantilly. There is a good copy in reverse in the museum at Vire and a replica with variations in the museum at Orléans, apparently not by Lancret's own hand.

LA TOUR, MAURICE-QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin 1788.

247 Mlle. Chastagner de Lagrange

Lent by the MUSÉE DE ST. QUENTIN.

Pastel. 15⅜ × 11⅞ in. (0.39 × 0.30).

Bequeathed in 1806 by J.-Fr. de la Tour, brother of the painter to the institution founded by the latter, and subsequently taken over by the town of St. Quentin.

Exhib.: Paris, *Pastels Français au XVIIe et XVIIIe Siècles*, 1927 (59); Louvre, *Pastels de Maurice-Quentin de la Tour*, Aug.–Sept., 1930 (34).

Lit.: E. Fleury and G. Brière, *Catalogue des Pastels de Maurice-Quentin de la Tour*, 1920, 29, No. 56; Dacier and Ratouis de Limay, *Les Pastels Français des XVIIe et XVIIIe Siècles*, 1927, 60, xxviii.

Preliminary sketch for a slightly different portrait owned by the descendants of the family of Chastagner de Lagrange.

PATER, JEAN-BAPTISTE-JOSEPHE

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

248 Scene from *Monsieur de Pourceaugnac*

Lent by H.M. THE KING, WINDSOR CASTLE.

The tenth scene of the second act of Molière's *Comédie-Ballet*. Lucette is receiving Monsieur de Pourceaugnac and has astonished him by presenting to him five children as his own. On one side is Nérine, laughing at the practical joke, and, on the other, the old man Oronte, leaning on a stick. Behind, Sbrigani is trying to conceal his mirth. On a bench in the background are the lovers, Julie and Eraste.

Oil on canvas. 20⅞×25¼ in. (0.53×0.64).

Coll.: Carlton House, 1816; Buckingham Palace, 1843; Windsor, after 1905.

Lit.: Cust, *The Royal Collection of Paintings*, 1905 (repr.); M. E. Langevin, *French Art from Watteau to Prud'hon*, ii, 166; Cust, *Windsor Castle, Catalogue Raisonné*, 1922, No. 536; Ingersoll-Smouse, *Pater*, 1928 (repr.), No. 1.

This painting, with three others (including No. 251), also in the Royal Collection, was claimed to have been painted by Antoine Watteau for George I, through the intervention of Dr. Meade, during the artist's visit to London in 1720. But all are now accepted as by Pater.

DROUAIS, FRANÇOIS-HUBERT

1727 Paris—Paris 1775.

249 La Marquise d'Aiguirandes

Lent by JOHN L. SEVERANCE.

She wears a low-cut flowered-silk gown trimmed with bows of ribbon and lace. Her powdered hair is adorned with a few flowers. In her left hand she holds an open book, in her right a fan.

Oil on canvas. 39¾×31½ in. (1.01×0.80).

Coll.: Lyons, M. de Cailleux, descendant of the Marquise d'Aiguirandes.

The Marquise d'Aiguirandes was the daughter of Mlle. Leduc de Jourvoie and of the Comte de Clermont, prince of the royal blood.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

250 Gilles

Lent by the MUSÉE DU LOUVRE, PARIS.

Gilles. He has come to the front of the scene to greet the audience; behind him are other figures from the Italian Comedy, amongst them Scapin, Scaramuccia and Columbina, who are laughing and pulling at the Doctor's Donkey, half hidden by a dip in the ground. To the right, a terminal figure of Pan.

Oil on canvas. 72⅜×58⅝ in. (1.84×1.49).

Coll.: Baron Denon, 1826, Brunet; Marquis de Cypierre, 1845; La Caze, No. 260. Given by La Caze to the Louvre.

Lit.: Ch. Robert, *Moniteur des Arts*, December 27th, 1846, No. 48; *L'Artiste*, 1847, viii, 156; P. Mantz, *Antoine Watteau*, 1892, 97, 159, 167, 172; P. Mantz, *Gazette des Beaux-Arts*, 1870, ii, 9 sqq.; Goncourt, *Catalogue Raisonné*, 1875, 76; Séailles, *Watteau*, 1902, 53; L. Foucaud, *Revue de l'Art Ancien et Moderne*, 1904, ii, 145 sqq. (repr.); L. Gillet, *Watteau*, 1921, 126–129; L. Gillet, *La Peinture au Musée du Louvre, École Française, XVIII^e Siècle*, 36 (repr.); L. Réau in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, i, 24, No. 56.

Repr.: Klassiker der Kunst, *Watteau*, 96 and 97.

The figure of Gilles appears in a drawing in the Teyler Museum, Haarlem, but there is no direct connection with the Louvre picture. The date of the picture is particularly difficult to settle. Gillet dates it between 1716 and 1718; H. E. Zimmerman (*Klassiker der Kunst*) between 1719 and 1721.

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

251 Les Comédiens Italiens

Lent by H.M. The King, Windsor Castle.

The Italian Comedians, grouped outside a portico in a park. Prominent among the figures are Columbine, Gilles (Pierrot), Harlequin, and the Doctor of Bologna (on the right).

Oil on canvas. 20⅞×25¼ in. (0.53×0.64).

Lit.: Cust, *Windsor Castle, Catalogue Raisonné*, 1922, No. 532; Ingersoll-Smouse, *Pater*, 1928, No. 3 (repr.).

Companion to No. 248. For history, see note on that picture.

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—visited England—Amsterdam 1783.

252 Madame de Sorquainville

Lent by D. David-Weill, Paris.

She wears a flounced dress of "dead-leaf" shade, and leans on a green velvet cushion with gold tassels. A dark blue-green drapery hangs on the right. Signed and dated: *Perronneau f.* and dated *1749*.

Oil on canvas. 39⅜×31½ in. (1.00×0.80).

Exhib.: Paris, *Cent Portraits de Femmes*, April, 1909.

Lit.: L. Dumont-Wilden, *Le Portrait en France*, 1909, 228 (repr.); P. A. Lemoisne, *Revue de l'Art Ancien et Moderne*, xxv, 409 (repr.); A. Peraté, *Burlington Magazine*, xv, 211; Charles Saunier, *Les Arts*, July, 1909, 15; Vaillat and Limay, *Vie de Œuvre de Perronneau*, 1909, 15 (repr.); L. Dumont-Wilden, *Maîtres du XVIIIᵉ Siècle, Cent Portraits de Femmes*, 1910, pl. 98; *L'Amour de l'Art*, Jan. 1925, 3 (repr.); G. Henriot, *Collection David-Weill*, 1926, 289–291 (repr.).

Inscribed on the stretcher at the back: *Dame de Sorquainville.*

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

253 Le Crépuscule

Lent by Baron Maurice de Rothschild, Paris.

Nightfall. Symbolised by a young woman lightly poised on clouds, with two cherubs, one scattering evening dew and the other scattering poppies, the flowers of sleep.

Oil on canvas. 45¼×57½ in. (1.15×1.46).

Coll.: Drouais (the painter); Madame du Barry; Baronne Denot (wife of General Denot), who received the picture from Napoleon I.

Lit.: Goncourt, *La Du Barry*, 365; G. Grappe, *H. Fragonard*, 95.

A *sopra porta* (over-door), one of four allegories bought by Madame Du Barry from Drouais for the Château of Louveciennes.

LA TOUR, MAURICE-QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin, 1788.

254 Mlle. Fel, de l'Opéra

Lent by the Musée de St. Quentin.

She wears a blue gauze head-dress trimmed with gold braid and two little red and white bows. Grey background.

Pastel. 13×9⅞ in. (0.33×0.25).

Painted c. 1757. Bequeathed in 1806 by J.-Fr. de la Tour, brother of the painter, to the institution founded by the latter and subsequently taken over by the town of St. Quentin.

Exhib.: Paris, *Pastels Français du XVII^e et du XVIII^e Siècles*, 1927 (54); Louvre, *Pastels de Maurice-Quentin de la Tour*, Aug.-Sept., 1930 (47).

Lit.: Dumont-Wilden, *Le Portrait en France*, 1909, 79 (repr.); H. Lapauze, *La Tour et son Œuvre au Musée de St. Quentin*, 1919, No. 69; Fleury and Brière, *Catalogue des Pastels de Maurice-Quentin de la Tour*, 1920, 35, No. 69; Dacier and Ratouis de Limay, *Les Pastels Français des XVII^e et XVIII^e Siècles*, 1927, No. 57 (repr., pl. xxxiv); A. Besnard, *La Tour*, 1929, 141, pl. lxxxii.

Preliminary sketch for the portrait shown in the Salon of 1757. Daughter of a Bordeaux organist, Mlle. Marie Fel joined the Opera at the age of 21, met La Tour about 1750 and remained his friend up to his death. The singer is shown in the head-dress she wore in the rôle of Amélite in the Opera *Zoroastre* by Rameau, created by her December 2nd, 1749.

TROY, JEAN-FRANÇOIS DE

1679 Paris—Rome 1752.

255 Le Jeu du Pied de Bœuf

Lent by Germain Seligmann, Paris.

The Game of *Pied de Bœuf*. Played by two young ladies, one in brown, the other in white, and a young man in russet-brown, with an embroidered waistcoat.

Oil on canvas. 26¾×22 in. (0.68×0.56).

Coll.*: Mrs. Lushington, Mahrurangi Head, New Zealand.

Exhib.: Salon, 1725.

Lit.: G. Brière in Dimier, *Les Peintres du XVIII^e Siècle*, ii, 39, No. 76 (repr.); L. Réau, *Histoire de la Peinture Française au XVIII^e Siècle*, i, 30 (repr.); G. Wildenstein, *Le Salon de 1725*, 30, No. 3.

Engr.: N. Cochin, 1736.

Painted c. 1725.

LA TOUR, MAURICE-QUENTIN DE

1704 St. Quentin—Paris—London—Paris—St. Quentin 1788.

256 Mlle. Camargo

Lent by the Musée de St. Quentin.

Pastel. Inscribed with initials *M.Q.* 13×9⅞ in. (0.33×0.25).

Bequeathed by J.-Fr. de la Tour, brother of the painter, to the institution founded by the latter, and subsequently taken over by the town of St. Quentin. Inscribed on a label: *Camargo*.

Exhib.: Louvre, *Pastels de Maurice-Quentin de la Tour*, Aug.-Sept., 1930 (46).

Lit. : Dumont-Wilden, *Le Portrait en France*, 1909, 79 (repr.) ; H. Lapauze, *Les Pastels de la Tour au Musée de St. Quentin*, 1919, No. 60 (repr.) ; E. Fleury and G. Brière, *Catalogue des Pastels de Maurice-Quentin de la Tour*, 1920, 28, No. 60 ; A. Besnard, *La Tour*, 1929, No. 53.

Preliminary sketch for a portrait. Marie-Anne de Cupis, called "Camargo," the famous dancer, who made her debut at the Opera at the age of 16 and created a sensation, was the daughter of Ferdinand de Cupis, seigneur de Renoussar and Opperzielen, who became a dancing master. She was carried off at the age of 18 by the Comte de Clermont Tonnerre ; and Voltaire wrote some famous verses on her.

Compare with the other portrait of Mlle. Camargo, No. 170.

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

257 Conversation Galante

Lent by WILDENSTEIN, PARIS.

A group of young men and women gathered near a fountain surmounted by the statue of a seated Nereid with a cherub.

Oil on canvas. 29⅛×36¼ in. (0.74×0.92).

Painted c. 1730–1733.

Not previously exhibited.

DROUAIS, FRANÇOIS-HUBERT

1727 Paris—Paris 1775.

258 Mlle. de Verrières jouant de la harpe

Lent by GERMAIN SELIGMANN, PARIS.

She wears ostrich feathers and a wreath of roses in her hair, and a blue dress with a ribbon of the same colour round her neck. She is playing the harp. Signed on the harp : *Drouais le fils*, and dated *1760*.

Oil on canvas. 44⅞×35⅜ in. (1.14×0.90).

Coll. : Boittelle, sold April 25–26th, 1866 (48) ; Baron Nathaniel de Rothschild, Vienna ; Baroness Mathilde de Rothschild, Château de Grüneberg, Frankfurt a. M.

Exhib. : Salon, 1761 (80).

Lit. : *Catalogue du Salon de 1761*, illustrated by St. Aubin, 49 and leaf 21 ; C. Stryenski, *Gazette des Beaux-Arts*, 1903, 75, 76.

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

259 L'Escarpolette

Lent by Lord Moyne, London.

The Swing.

Oil on canvas. 22½×25½ in. (0.57×0.65).

Coll.: Ponsonby Fane Heirlooms, sold 1888; Lord Iveagh.

Pendant to No. 263.

PERRONNEAU, JEAN-BAPTISTE

1715 Paris—visited England—Amsterdam 1783.

260 Petrus Woortman

Lent by Sir Philip Sassoon, Bart.

A Roman Catholic priest, wearing a short powdered wig, a brown robe, and a stole embroidered with an emblematic floral design in red, blue and yellow. Signed and dated: *Perronneau 1771.*

Oil on canvas. 31⅛×24⅜ in. (0.79×0.62).

From the Church of Moses and Aaron, Amsterdam.

Coll.: C. S. Carstairs, 1913; with Knoedler.

Exhib.: Burlington Fine Arts Club, 1913 (13).

Lit.: Vaillat and Ratouis de Limay, *Vie et Œuvre de Perronneau*, 1909, 51, pl. 63 (repr.); ed. 1923, 113. 227; *Iconographia Bataviae*, ii, 9253; Burlington Fine Arts Club, *French Art in the Eighteenth Century*, 1913, No. 72 (repr.).

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

261 Le Lièvre

Lent by the National Museum, Stockholm.

A hare hanging against a brownish-grey wall, with a copper cauldron near by, two chestnuts, and a yellow fruit. Signed: *c. d.*

Oil on canvas. 26¾×22⅜ in. (0.68×0.57).

Coll. : Count Tessin, acquired 1741 ; Queen Louise Ulrike of Sweden.

Lit. : Clément de Ris, *Gazette des Beaux-Arts*, 2nd series, x, 497 ; Lady Dilke, *ibid.*, 3rd series, xxii, 1899, 336 ; J. Leclercq, *Revue de l'Art Ancien et Moderne*, 1899, i, 126, 127 ; Guiffrey, *Catalogue de l'Œuvre de Chardin*, No. 245 ; Dayot and Vaillat, *L'Œuvre de Chardin et de Fragonard*, 1907, No. 55 (repr.).

A replica was in the La Roque collection sold at Gersaint's in 1745.

VAN LOO, CARLE

1705 Nice—Rome—Paris 1765.

262 Portrait d'Enfant

Lent by P. CAILLEUX, PARIS.

Portrait of a Child. He has brown eyes and fair hair. He wears a coat of red slashed velvet, a white collar, and a red velvet cap with feathers.

Oil on canvas, oval. 21¼×17¾ in. (0.54×0.45).

Painted c. 1753–1755. This picture is apparently of the same date as the work done by Van Loo for the Château de Bellevue.

PATER, JEAN-BAPTISTE-JOSEPH

1695 Valenciennes—Paris—Nogent-sur-Marne—Paris 1736.

263 La Fontaine

Lent by LORD MOYNE, LONDON.

The Fountain. Women bathing.

Oil on canvas. 22¾×26 in. (0.58×0.66).

Coll. : See No. 259.

Pendant to No. 259.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

264 Portrait présumé de Rosalie Fragonard, sœur de l'Artiste

Lent by J. BESNIER, PARIS.

Supposed portrait of Rosalie Fragonard, sister of the artist. She wears a fancy-dress recalling that of the court of Marie de Médicis, with pearls in her hair and a double row of them round her neck, a high ruff surrounding the face, a striped red and yellow dress, and a cloak lined with ermine. In her arms she holds a small white dog with a blue ribbon.

Oil on canvas. $31\frac{1}{2}\times25\frac{5}{8}$ in. (0.80×0.65).

Coll.: Des Isnards; Burat.

Exhib.: Paris, *Chardin-Fragonard*, June–July, 1907, 91; Paris, *Fragonard*, 1921.

Lit.: R. de la Sizeranne, *Revue des Deux Mondes*, July, 1907, 85; Dayot and Vaillat, *L'Œuvre de Chardin et de Fragonard*, 1907, No. 77 (repr.).

Painted 1765–1767.

GALLERY VII

PAINTINGS AND SCULPTURE

LÉPICIÉ, NICOLAS-BERNARD

1735 Paris—visited England—Paris 1784.

265 Portrait de l'Artiste

Lent by Baron Henri de Rothschild, Paris.

Self-portrait. He is drawing with chalk fixed in a holder on a sheet of paper resting on his portfolio.

Oil on canvas, oval. 35⅜×28 in. (0.90×0.71).

Coll.: E. Tondu, sold April 10th–15th, 1865 (132); Baron Nathaniel de Rothschild; Baronne Léonino.

Exhib.: Salon, 1777 (17); Paris, *Deuxième Exposition des Portraits du XVIII^e Siècle*, April, 1885 (209); Leipziger Kunstverein, *Cent Chefs d'Œuvre*, June, 1892 (23).

Lit.: *L'Art*, 1876, iv, 211; Roger-Milès, *Le Portrait en France au XVIII^e Siècle*, 1892, 26; Gaston-Dreyfus, *Catalogue Raisonné de l'Œuvre de M. Lépicié* (Bull. de la Soc. de l'Histoire de l'Art français), 1922, No. 85.

Engr.: Charles Waltner.

SCHALL, JEAN-FRÉDÉRIC

1753 Strasbourg—Paris after 1806.

266 La Belle Cachette

Lent by P. Cailleux, Paris.

A Good Hiding-place. A young woman half covered with the curtains of the bed, at the foot of which she is sitting.

Oil on canvas. 15¾×12¼ in. (0.40×0.31).

Coll.: Alexandre Dumas fils, sold April 16th, 1882; A. Godillot.

Exhib.: Paris, Musée Carnavalet, *La Vie Parisienne au XVIII^e Siècle*, 1928, 90; Paris, Galerie Jean Charpentier, *J. F. Schall*, 1929, 6.

Lit.: A. Girodie, *J. F. Schall*, 15, 18, 27, 41, 62, 66 (repr.); A. Girodie, *Revue de l'Art Ancien et Moderne*, 1929, 229 (repr.).

Engr.: L. M. Bonnet (in colour).

Perhaps the picture exhibited in the *Salon de la Correspondance* 1783 as *La Jeune Fille Nue*, then belonging to the Contrôleur Général de la Marine, Godefroy.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

267 L'Impératrice Josephine

Lent by the **Musée de Versailles.**

Josephine, wife of Napoleon Bonaparte. She wears a white dress and the Imperial mantle, and is seated on a crimson throne.

Oil on canvas. 12⅝×9⅞ in. (0.32×0.25).

LÉPICIÉ, NICOLAS-BERNARD

1735 Paris—visited England—Paris 1784.

268 Le Lever de Fanchon

Lent by the **Musée de Saint-Omer.**

Fanchon getting up. Her hair is tied with a pink ribbon, red slippers near her foot; on a chair, a striped pink and yellow dress. Signed and dated: *Lépicié, 1773.*

Oil on canvas. 28¾×36¼ in. (0.73×0.92).

Coll.: Briant, 1851; Baronne du Teil-Chaix-D'Est-Ange. Given by her to the Museum.

Exhib.: Salon, 1773 (35); Paris, *Tableaux de l'École Française,* 1860; Carnavalet, *La Vie Parisienne au XVIII^e Siècle,* 1928 (71); Louvre, Orangerie, *Exposition des Musées de Province,* 1931 (38).

Lit.: Ph. Gaston-Dreyfus, *Catalogue Raisonné de l'Œuvre de N. B. Lépicié* (Bull. de la Société de l'Art Français), 1922, Fasc. 1, 201, No. 169; Nolhac, *Les Arts,* No. 67, 1907, 21 (repr.); Ingersoll-Smouse, *Revue de l'Art,* 1923, 39–43, 129–136, 365–378; *Catalogue of the Collection du Teil-Chaix d'Est-Ange,* 1925, No. 25; *Catalogue of Exposition La Vie Parisienne au XVIII^e Siècle,* 1928, 35 (repr.); *Bulletin des Musées de France,* April, 1931, 89 (repr.).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

269 Portrait présumé du Peintre Hubert Robert, lisant

Lent by **Germain Seligmann, Paris.**

Supposed portrait of the painter Hubert Robert, reading.

Oil on canvas. 16⅛×12⅝ in. (0.41×0.32).

Coll. : Rudinoff (the painter).

Another portrait of Hubert Robert by Fragonard was exhibited in 1926 at the Amsterdam Exhibition, from the collection of Dr. Tuffier.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

270 Portrait de la Comtesse Starzenska

Lent by the MUSÉE DE VERSAILLES.

Portrait of the Countess Starzenska. She is dressed in black, and leans against a grassy mound, her hand resting on the strings of a lyre-guitar.

Oil on canvas. 12⅝×7⅞ in. (0.32×0.20).

Painted in 1803.

Sketch for the large portrait in the possession of the Starzenska family.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

271 Madame de Porcin

Lent by the MUSÉE D'ANGERS.

She wears a tulle scarf, white silk dress, and has forget-me-nots in her hair ; and is holding a wreath of flowers round the head of a toy spaniel.

Oil on canvas, oval. 28×21⅝ in. (0.71×0.57).

Coll. : Marquis Eveillard de Livois, 1790. Acquired by the Museum by the law of sequestration, 1799.

Lit. : Gonse, *Chefs d'Œuvre des Musées de France*, 1900, 34, 35 (repr.) ; C. Mauclair, *J. B. Greuze*, 1907, No. 1233 (repr.) ; M. Valotaire, *Musée d'Angers* (*Les Collections Publiques de France*, 1928), No. 46.

Mauclair mentions in his *Catalogue des Œuvres de Greuze* another larger portrait of Madame de Porcin, which was in the Livois collection ; and records a copy of the portrait formerly in the Cabinet of the Chevalier d'Armengaud which he identifies with one in the Lille museum.

BOILLY, LOUIS-LEOPOLD

1761 Hinges, near la Bassée—Paris 1845.

272 La Dame au Manchon

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

The Lady with the Muff. She wears a satin dress and a velvet spencer.

Oil on panel. 15¾×12⅝ in. (0.40×0.32).

Coll.: Mühlbacher, sold 1899 (5); Arthur de Rothschild.

Exhib.: Paris, Galerie Seligmann, *Boilly*, 1930 (84).

Lit.: Harrisse, *L. L. Boilly, peintre, dessinateur et lithographe*, 1898, 106, No. 253 (repr.); Ch. Morice, *L'Art et les Artistes*, 1906, 235 (repr.).

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

273 Napoleon I

Lent by the MUSÉE DE DIJON.

Terminal bust in the antique fashion. Inscribed: *Sa Majesté l'Empereur et Roy fait d'après Nature à St. Cloud, 1806, houdon f.*; and sealed with the artist's red seal.

Terra cotta. H. 20⅛ in. (51 cm.).

Sold after the artist's death, 1828 (44). Bequeathed to the Museum in 1873 by Mr. Foisset.

Exhib.: Salon, 1806.

Lit.: Gonse, *Les Chefs d'Œuvre des Musées de France, Sculptures*, 1904, 159 (repr.); G. Giacometti, *J. A. Houdon et son Époque*, 1919; L. Réau, *Houdon*; Elisa Maillard, *Houdon*; C. H. Hart and Biddle, *Jean Antoine Houdon*, 1911, 264; Joliet et Mercier, *Le Musée de Dijon*, 1924, 33 (repr.).

A marble bust in contemporary costume exhibited in the Salon in 1808 is now in the Musée de Versailles.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

274 Les Licteurs Rapportant à Brutus les Corps de ses Fils

Lent by WILDENSTEIN, NEW YORK.

The Lictors bringing to Brutus the bodies of his sons. Brutus sits at the foot of a statue of Rome. To the right his wife with her two daughters clinging to her. In the background men carry a bier. Signed: *L. David* f^{bat} *parisiis*, and dated *Anno 1789.*

Oil on canvas. 28¾×36¼ in. (0.73×0.92).

Smaller version of the picture in the Louvre of the same date.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

275 Monsieur L. C. Viardot

Lent by BARON MAURICE DE ROTHSCHILD, PARIS.

He wears a curled and powdered wig, a brown coat and blue waistcoat and breeches.

Oil on canvas. 38⅝×31⅞ in. (0.98×0.81).

Coll.: Louis Viardot; Mme. Pauline Viardot, sold 1910 (12), bt. E. Martin; Gerstenberg; Wildenstein.

Exhib.: Paris Exhibition, 1860 (231); École des Beaux-Arts, *Exposition Prud'hon*, 1874 (40); Palais des Beaux-Arts, *Exposition Prud'hon*, 1922 (not catalogued); New York, Wildenstein, *Prud'hon Exhibition*, 1922 (5).

Lit.: Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 639; *Catalogue of the Prud'hon Exhibition*, Wildenstein, New York, 1922 (repr.).

Painted in 1796 at the Château de Belleneuve, near Dijon. This picture was for a long time thought to be a self-portrait.

Pendant to No. 285.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

276 Madame Récamier

Lent by the PALAIS DES BEAUX-ARTS DE LA VILLE DE PARIS.

Seated in a chair with grey silk cushions, wearing a white dress and draped in a yellow cashmere scarf.

Oil on canvas. 88⅞×57⅛ in. (2.25×1.45).

Painted in 1802. Acquired 1870. In the Museum since 1911.

Exhib.: Palais des Beaux-Arts, *David et ses Elèves*, 1913 (130).

Lit.: Lenormant, *François Gérard, Peintre d'Histoire*, 1846, 182; *Michel*, viii, 1, 97 (repr.); R. Bouyer, *La Revue de l'Art Ancien et Moderne*, 1912, xxxii, 427 (repr.).

Engr.: A. Dezarrois.

Jeanne-Françoise-Julie-Adélaïde Récamier (1777–1839), famous for her Salon in Paris, and for her friendship with Châteaubriand.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

277 Madame Fréderic Reiset

Lent by COMTE DE SÉGUR-LAMOIGNON, PARIS.

She wears a slate-grey silk bodice with large checks, trimmed with a purple silk bow and a Brussels point lace collar. Signed: *J. Ingres* p^{it}, and dated *Enghien 1846*.

Oil on canvas, oval. 23⅝ × 18½ in. (0.60 × 0.47).

Exhib.: Paris, *Exposition Universelle*, 1855; Paris, Galeries Georges Petit, *Exposition Ingres*, 1911 (48); Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (61).

Lit.: Lapauze, *Ingres, sa vie et son œuvre*, 1911, 384 (repr.).

In 1844 Ingres made a drawing of Madame F. Reiset with her daughter, who later became Comtesse de Ségur-Lamoignon.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

278 La Mère bien aimée (portrait de Jean-Joseph de Laborde, Vidame de Chartres, et de sa Famille)

Lent by the MARQUIS DE LABORDE, PARIS.

The Beloved Mother (Jean-Joseph de Laborde, Vidame de Chartres, with his wife and children). An old woman is seated beside the cradle of the youngest child. The husband is in hunting dress. Behind him, in a doorway, is a servant. Signed: *J. B. G.*

Oil on canvas. 39 × 51½ in. (0.99 × 1.31).

Painted 1765–9 for the Comte de Laborde. Since then continuously in possession of the family.

Exhib.: Entered as No. 152 in the Salon of 1769 (but not exhibited according to Diderot); *Galerie des Portraits Nationaux, Trocadéro*, 1878 (724).

Lit.: Diderot, *Salon de* 1769; C. Mauclair, *J. B. Greuze*, 1907, No. 169 (repr.); L. Hautecœur, *Greuze*, 1913, 49.

Engr.: Massart, 1775.

Studies for this picture are in the Albertina, and in the Doucet, Baron Léon Sellière and Comte Alex. de Laborde, Comtesse P. de Cossé Brissac collections.

VIGÉE-LEBRUN, MARIE-LOUISE-ELISABETH

1755 Paris—visited England—Paris 1842.

279 La Dugazon

Lent Anonymously.

The celebrated actress, Louise Rosalie Lefèvre, Madame Dugazon, is represented in the *rôle* of *Nina ou La Folle pour L'Amour*, at the moment when she thinks she hears the voice of her lover, Germeuil.

Oil on canvas. 57⅞×45¼ in. (1.47×1.15).

Coll.: Salverte, sold 1877; La Comtesse Ed. de Pourtalès.

Exhib.: Salon, 1787; Paris, *Cent portraits de femmes du XVIIIe Siècle*, 1909 (97).

Lit.: Nolhac, *Madame Vigée Le Brun*, 1908, 73, 166 (repr.); W. H. Helm, *Vigée-Lebrun, her life-work and friendships*, 1915, 195.

Painted c. 1787.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

280 Le décintrement du Pont de Neuilly, le 22 Sept. 1772

Lent by the Musée Carnavalet, Paris.

Removing the timber centering of the Pont de Neuilly. The watching crowd is picked out with touches of bright colour against the grey and brown of the sky, earth and water.

Oil on canvas. 23¼×50 in. (0.59×1.27).

Lit.: *Mercure de France*, October, 1775, 190; Mayrobert, *Mémoires Secrets*, 1775; Gabillot, 1895, 118–120; P. de Nolhac, *Hubert Robert*, 1733–1808, 1910, 100; P. Sentenac, *Hubert Robert*, 1929, 44, pl. 34; L. Reau, *Bull. de la Société de l'Hist. de l'Art Français*, 1927, 210, 211; Ch. Sellier et P. Dorbec, *Guide explicatif du Musée Carnavalet*, 1903, No. 126.

A sketch for the picture exhibited in the Salon of 1775 (70), commissioned by H. de Trudaine, Director of Bridges and Highways. Two more sketches are known, one in the Cossé sale, 1788 (85), the other in the Dubois sale, 1784 (129). The removal of the centering of this bridge, which was the work of the engineer Perronet, caused considerable stir in Paris; Louis XV was present, with the Chancellor, l'Abbé Terray and the Duc de la Vrillière.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

281 La Belle Zélie: Portrait de Mme. Aymon

Lent by the MUSÉE DE ROUEN.

The beautiful Zélie: Portrait of Madame Aymon. She wears heavy earrings, a pearl necklace, a brown dress, and a red shawl. Signed: *INGRES*, and dated *1806*.

Oil on canvas, oval. 23⅝×19⅝ in. (0.60×0.50).

Coll.: Eudoxe Marcille, sold 1857 Jacques Reiset; Féral-Cussac. Acquired in 1870 by the Museum.

Exhib.: École des Beaux-Arts, Paris, *Ingres*, 1867 (435); Galerie Georges Petit, 1911 (10).

Lit.: H. Delaborde, *Ingres*, 1870, 244, No. 103; H. Lapauze, *Ingres, sa Vie et son Œuvre*, 1911, 54 (repr.); Gonse, *Les Chefs d'Œuvre des Musées de France*, 1900, i, 293 (repr.); M. Nicolle, *Catalogue du Musée de Rouen* (*coll. Memoranda*), 1920, 46 (repr.).

BOILLY, LOUIS-LÉOPOLD

1761 Hinges, near La Bassée—Arras—Paris 1845.

282 L'Atelier de Houdon

Lent by the MUSÉE DES ARTS DÉCORATIFS, PARIS.

Houdon's Studio. Houdon is modelling a bust of the famous mathematician and astronomer, Marquis de Laplace, in the presence of his wife and daughters. On shelves in the background is a series of the artist's busts. Signed: *L. Boilly*, and dated *1805*.

Oil on canvas. 35×46⅛ in. (0.89×1.17).

Coll.: Madame Sabine Duval (daughter of Houdon); Emile Peyre. Bequeathed by him to the Musée des Arts Décoratifs.

Exhib.: Berlin, *Art français au XVIII^e Siècle*, 1910 (1); Versailles, *Houdon*, 1928 (90); Paris, Galerie Seligmann, *Boilly*, 1930 (1).

Lit.: Harrisse, *L. L. Boilly, peintre, dessinateur et lithographe*, 1898, No. 29, 79; P. Marmottan, *Le Peintre Louis Boilly*, 1913, 84–86, *Magasin Pittoresque*, January 31st, 1888; Baron de Preux, *Gazette des Beaux-Arts*, 1895 (2), 305, 308; *Catalogue de l'Exposition Boilly*, 1930, 18 (repr.).

LABILLE-GUIARD, ADELAIDE

1749 Paris—Paris 1803.

283 Portrait de l'Artiste et de ses deux Élèves

Lent by E. J. Berwind, New York.

Portrait of the Artist and her Two Pupils. The artist, wearing a dress of pale blue satin and a straw hat, is giving a lesson in painting to her two pupils, one of whom is Mdlle. Capet, the miniaturist, and the other Mdlle. de Rosemond, who afterwards married the engraver Bervic. Signed: *Labille* f^{me} *Guiard*, and dated *1785*.

Oil on canvas. 82¼×57⅞ in. (2.09×1.47).

Coll.: Mme. Griois, descendant of Madame Labille-Guiard; with Wildenstein, 1909.

Exhib.: Salon, 1785 (101); Paris, *Cent Portraits de Femmes au XVIII*^{e} *Siècle*, 1909 (70).

Lit.: P. A. Lemoisne, *Revue de l'Art Ancien et Moderne*, 1909, i, 412 (repr.); Baron R. Portalis, *Gazette des Beaux-Arts*, 1902, xxvii, 102 (repr.).

Painted c. 1785.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

284 Stratonice, ou la Maladie d'Antiochus

Lent by the Musée Fabre, Montpellier.

Stratonice, or the Illness of Antiochus. Antiochus, sick with love for Stratonice, the wife of his father Seleucus, is attended by the physician Erasistratos who discovers the cause of his illness. At the foot of the bed, Seleucus kneels with his head buried in his hands. Signed: *J. Ingres*, and dated *1866*.

Oil on paper. 24×36⅝ in. (0.61×0.93).

Bought by the Museum from Madame Ingres in 1884.

Exhib.: École des Beaux-Arts, *Ingres*, 1867 58).

Lit.: Lapauze, *Ingres, sa Vie et son Œuvre*, 1911, 547 (repr.); Gonse, *Les Chefs d'Œuvre des Musées de France*, 1900, 211; A. Joubin, *Le Musée de Montpellier* (*coll. Memoranda*), 54 (repr.).

A late version with design reversed of the picture painted in 1840 for the Duc d'Orléans, now at Chantilly. This picture was the last painted by the master, at the age of eighty-six, and is unfinished.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1923.

285 Mme. Viardot et sa Fille

Lent by Baron Maurice de Rothschild, Paris.

Mme. Viardot and her daughter. She wears a green dress with blue and yellow stripes, and the little girl has a blue dress trimmed with white muslin.

Oil on canvas. 38½ × 31⅞ in. (0.98 × 0.81).

Coll.: Louis Viardot; Mme. Pauline Viardot, sold 1910 (13), bt. Oppenheimer; Gerstenberg; Wildenstein.

Exhib.: Paris Exhibition, 1860 (232); École des Beaux-Arts, *Exposition Prud'hon* 1874 (41); Palais des Beaux-Arts, *Exposition Prud'hon*, 1922 (not catalogued); New York, Wildenstein, *Prud'hon Exhibition*, 1922 (6).

Lit.: Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 640; *Catalogue Vente Mme. Pauline Viardot*, 1910 (repr.).

Painted in 1796 at the Château de Belleneuve, near Dijon.

Pendant to No. 275.

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

286 Glück

Lent by the Royal College of Music, London.

The famous musician is represented with traces of small-pox on his face.

Terra cotta. H. 26⅜ in. (67 cm.).

Coll.: The late Sir George Donaldson who presented it to the Royal College of Music in 1894, with the Donaldson Museum of Musical Instruments.

Exhib.: Salon, 1775, in plaster.

Lit.: Giacometti, *L'Œuvre de Houdon*, ii, 61; Grove's *Dictionary of Musicians*, 1927, ii, 398; C. H. Hart and E. Biddle, *Jean-Antoine Houdon*, 1811, 18.

The marble version exhibited in the Salon, 1777, was, according to the Catalogue, destined for the Opéra, but was destroyed in a fire. A copy executed by Guillaume Francin for the Musée des Monuments Français was for a long time in the Louvre, and is now at Versailles. A number of replicas in terra cotta and plaster exist, made at various dates; the one in the Berlin Museum is the most complete model. In a version bequeathed to the Louvre by Moreau-Nélaton the magnificently expressive head is the same, but the bust is cut shorter, as also in the plaster versions in the collections of Dr. Viau and M. Edmond Guérin, etc. A plaster terminal figure was in the Decourcelles Collection. Several reduced versions in bronze exist.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

287 Vue de Rome: la Basilique de Constantin

Lent by Lord Berners, London.

View of Rome: the Basilica of Constantine. In the background; on the left, the tower of the Capitol; on the right, the Ara Cœli. Inscribed: *VENTE COROT*. On the back of canvas in the artist's handwriting: *Il Tempio della Pace*.

Oil on canvas. 9½×13⅜ in. (0.24×0.34).

Coll.: Corot, sold posthumously, 1875 (282); Comte Doria, sold 1899 (100); Anthony Roux.

Lit.: *Robaut*, ii, No. 80; iv, 227, No. 282.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

288 La Duchesse de Vicence

Lent by Wildenstein, Paris.

She wears a low-necked white dress edged with gold braid, and a dark shawl thrown over one shoulder. Grey background.

Oil on canvas. 24×19¾ in. (0.61×0.50).

Coll.: Duc de Vicence; Comte de Kergorlay; David-Weill.

Exhib.: New York, Wildenstein, *Prud'hon Exhibition*, 1922 (7).

Lit.: Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 641; *Catalogue of the Prud'hon Exhibition*, Wildenstein, New York, 1922 (repr.).

Probably painted about 1814.

The sitter is Mme. de Canisy, who married, in 1814, Caulincourt, duc de Vicence.

GÉRARD FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

289 Portrait de Charles-Maurice, Prince de Talleyrand, Ministre des Rélations Extérieures

Lent by the MUSÉE DE VERSAILLES.

Portrait of Charles-Maurice, Prince de Talleyrand, Minister of Foreign Affairs. Seated in an armchair before his desk; wearing his official uniform.

Oil on canvas. 12⅝×8⅝ in. (0.32×0.22).

Painted in 1807.

Sketch for the life-size portrait formerly in the Château de Valençay. The sitter was the husband of the Princesse de Talleyrand, née Grand (see No. 319 of present Catalogue).

CHASSÉRIAU, THÉODORE

1819 Samana, San Domingo—Paris 1856.

290 Intérieur de Harem

Lent by BARON ARTHUR CHASSÉRIAU, PARIS.

Inside the Harem. Two women sitting on cushions, listening to a musician in the background.

Oil on canvas. 20⅞×25½ in. (0.53×0.65).

Painted in 1856. The artist's last work.

Exhib.: Paris, *Exposition Centennale*, 1889; Paris, *Exposition Centennale*, 1900; Palais des Beaux-Arts, *Centenaire de la Conquête de l'Algérie*, 1931; Paris, *Exposition Coloniale*, 1931.

Lit.: Valbert Chevillard, *Un Peintre Romantique*, Th. Chassériau, 1893, No. 227; R. Escholier, *Gazette des Beaux-Arts*, 1921, iii, 107.

Repr.: Henri Marcel, *Chassériau* (L'Art de Notre Temps), 1911, pl. iii; Paul Mantz, *L'Artiste*, Oct. 1856.

CHASSÉRIAU, THÉODORE

1819 Samana, San Domingo—Paris 1856.

291 Esther se parant pour paraître devant Assuérus

Lent by BARON ARTHUR CHASSÉRIAU, PARIS.

Esther preparing to appear before Ahazuerus. Her body is naked, pink and white draperies over her knees. A black slave woman hands her a casket, while another holds a chased vessel. Signed: *Th Chassériau*, and dated *1841*.

Oil on canvas. 18⅛×15 in. (0.46×0.38).

Exhib. : Salon, 1842 ; Rue de la Ville d'Evêque, *Cent Ans de Peinture Française*, 1922 (30) ; Amsterdam, *Rétrospective Exhibition of French Art*, 1926 (20).

Lit. : Valbert-Chevillard, *Un Peintre Romantique, Th. Chassériau*, 1893, 276, No. 62 ; Henry Marcel, *Chassériau* (L'Art de Notre Temps), 1911, 36 (repr.) ; Th. Gautier, *L'Artiste*, March, 1857 ; P. Jamot, *Revue de l'Art Ancien et Moderne*, 1920, 76 (repr.).

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

292 Portrait of Marie-Louise d'Autriche, Impératrice des Français

Lent by the MUSÉE DE VERSAILLES.

Marie-Louise of Austria, Empress of the French. She holds her son, the King of Rome, who is standing up in his cradle.

Canvas. 12⅝×9⅛ in. (0.32×0.23).

Painted in 1813.

Marie-Louise was married to Napoleon in 1810 ; the King of Rome was born in 1811.

Sketch for the large picture in the Musée de Versailles.

GROS, BARON ANTOINE-JEAN

1771 Paris—Geneva—Paris, 1835.

293 La Jeune Fille au collier de Jais

Lent by MAURICE MAGNIN, PARIS.

The Girl with the Jet Necklace. She wears a white muslin dress with a blue sash, and a ribbon of the same colour in her brown hair.

Oil on canvas. 21⅝×17¾ in. (0.55×0.45).

Exhib. : Paris, Palais de Bagatelle, *Exposition Rétrospective*, 1911 (63) ; Paris, *David et ses Elèves*, 1913 (175) ; Paris, Galerie Charpentier, 1923 (219) ; Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (60) ; *La Peinture Française au XIX*^{e} *Siècle Exposition en Scandinavie*, 1928.

Lit. : J. Magnin, *Un Cabinet d'Amateur Parisien*, 1922, No. 453 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Rome—Barbizon—Paris 1875.

294 Vue de Venise

Lent by Lord Berners, London.

View of Venice. Looking towards the Grand Canal from the Riva degli Schiavoni. On the right, the Piazzetta and the Doge's Palace; in the distance, the Church of the Salute. Inscribed: *VENTE COROT*.

Oil on canvas. 8⅝ × 16⅛ in. (0.22 × 0.41).

Coll.: Corot, sold posthumously, May, 1875 (46); Arthur Stevens.

Lit.: *Robaut*, ii, No. 194 (repr.); iv, 198, No. 46 (repr.).

A replica of this picture with the stamp of the Vente Corot was not in the sale, but appeared later in the Bascle sale, April, 1883 (26).

BOILLY, LOUIS-LEOPOLD

1761 Hinges, near La Bassée—Paris 1845.

295 Point de Convention

Lent by Baron Henri de Rothschild, Paris.

Nothing Doing. A young *Incroyable*, while having his boots blacked, is offering money to a young woman who turns away.

Oil on canvas. 12⅛ × 15¾ in. (0.315 × 0.405).

Coll.: Richard, sold 1872 (1); Martinet, sold 1896 (1).

Exhib.: Paris, Galerie Seligmann, *Exposition Boilly*, 1930 (52).

Lit.: H. Harrisse, *L. L. Boilly, peintre, dessinateur et lithographe*, 1898, 123, No. 440; P. Marmottan, *Le Peintre Louis Boilly*, 1913.

Engr.: Tresca, for the series *Les Incroyables*.

Pendant to No. 302.

DAVID, JACQUES LOUIS

1748 Paris—Rome—Brussels 1825.

296 Une Jeune Femme.

Lent by Sir Philip Sassoon, Bart., London.

A Young Girl.

Oil on canvas. 24 × 18½ in. (0.61 × 0.47).

Exhib.: Burlington Fine Arts Club, Winter, 1930–31 (37).

Repr.; R. H. Wilenski, *French Painting*, 1931; *Revue de l'Art Ancien et Moderne*, xli, Feb. 1932.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

297 Portrait de Hortense de Beauharnais, Reine de Hollande en 1806

Lent by the Musée de Versailles.

Hortense de Beauharnais, Queen of Holland in 1806, with her eldest son.

Oil on canvas. 12⅝ × 9½ in. (0.32 × 0.24).

Painted in 1806.

Queen Hortense was the daughter of Joséphine Tascher de la Pagerie and of Alexandre de Beauharnais, wife of Louis Bonaparte, who became King of Holland.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

298 Vue de Volterra

Lent by Paul Rosenberg, Paris.

View of Volterra. A man with a rifle ascends a road on a white horse. Signed: *COROT*, and dated *1838*.

Oil on canvas. 27¼ × 37⅜ in. (0.69 × 0.95).

Coll.: Baron Thenard. Sold Paris, Hôtel Drouot, Mdlle. T . . ., 1931 (22).

Lit.: *Catalogue, Sale, Mdlle. T . . .*, Paris, 1931 (repr.).

This may be the picture exhibited at the Salon of 1838 (342) as "Vue prise à Volterra, Toscane."

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

299 Madame Ingres, née Madeleine Chapelle

Lent by Paul Rosenberg, Paris.

The painter's first wife, who died in 1849. The face alone is finished.

Oil on canvas. 26¾ × 21⅝ in. (0.68 × 0.55).

Painted 1814. Until 1910 in the Chapelle family; Henri Lapauze Coll.

Exhib.: Paris, Galerie Georges Petit, *Exposition Ingres*, 1911 (23); Paris, Palais des Beaux-Arts, *David et ses Elèves*, 1913 (185);

Copenhagen, *La Peinture Française au XIXᵉ Siècle*, 1914 (120) ; Paris, Rosenberg, *Les Grands Maîtres du XIXᵉ Siècle*, 1922 (43).

Lit. : Lapauze, *Ingres, sa vie et son œuvre*, 1911, 166 (repr.).

Ingres made many drawings of the sitter, but only this one painting.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

300 Portrait de Arthur Wellesley, Duc de Wellington

Lent by the Musée de Versailles.

Oil on canvas. 12⅝×9 in. (0.32×0.23).

Painted in Paris in 1814.

Lit. : E. Soulié, *Musée de Versailles*, No. 4910.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

301 Bonaparte, Premier Consul

Lent by the Comtesse de Viel-Castel, née de Bassano, Paris.

Bonaparte as First Consul. The head alone is laid in, the rest being merely indicated.

Oil on canvas. 31⅞×25⅛ in. (0.81×0.64).

Coll. : David studio sale, bt. Denon ; Denon, sold 1826 (199) ; Duchesse de Bassano.

Exhib. : Palais Bourbon, *Exposition pour les Alsaciens-Lorrains*, 1874 (697) ; Palais des Beaux-Arts, *David et ses Élèves* 1913 (36).

Lit. : J. David, *Le Peintre L. David*, 1880, 642 ; *Catalogue Exposition David et ses Élèves*, 1913, No. 36, 26 (repr.) ; Cantinelli, *David*, 1930, No. 96 (repr.).

Part of the picture intended to represent the First Consul after the Battle of Castiglione. Denon cut up the canvas and only kept the figure of Bonaparte.

Painted in 1798.

BOILLY, LOUIS-LEOPOLD

1761 Hinges, near La Bassée—Paris 1845.

302 La Folie du Jour

Lent by Baron Henri de Rothschild, Paris.

The Craze of the Day. A young man and a young woman are dancing to the music of a grotesque fiddler.

Oil on canvas. 12⅝×16⅛ in. (0.32×0.41).

Exhib.: Paris, Galerie Seligmann, *Exposition Boilly*, 1930 (51).

Lit.: H. Harrisse, *L. L. Boilly, peintre, dessinateur et lithographe*, 1898, 174, No. 1042; P. Marmottan, *Le Peintre Louis Boilly*, 1913, 60.

Engr.: Tresca, for the series *Les Incroyables*.

Pendant to No. 295.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

303 Rome: Le Forum vu des Jardins Farnèse

Lent by Baron Gourgaud, Paris.

The Forum seen from the Farnese Gardens, in bright sunlight. Signed: *COROT*, and dated *1845*.

Oil on canvas. 18½×31⅞ in. (0.47×0.81).

Coll.: Robert.

Exhib.: Paris, Bernheim-Jeune, *Corot, Figures et Paysages d'Italie*, 1928 (24).

Lit.: *Robaut*, ii, No. 69.

Painted for M. Robert (of Mantes) from the study now in the Louvre, painted by Corot on his first journey to Rome in 1826.

DAVID, JACQUES LOUIS

1748 Paris—Rome—Brussels 1825.

304 Portrait du Flûtiste Devienne

Lent by the Musée Royal des Beaux-Arts, Brussels.

Portrait of the Flautist Devienne. He wears a brown coat and a yellow waistcoat with a double row of buttons, and holds a flute.

Oil on canvas. 28⅜×23⅝ in. (0.72×0.60).

Coll.: Painted in 1792; acquired by the Musée Royal des Beaux-Arts, Brussels, from M. Lasquin in 1886.

Exhib.: Palais des Beaux-Arts, *David et ses élèves*, 1913 (12); Brussels, *David et son temps*, 1926 (2).

Lit.: Ch. Saunier, *L. David* (Les Grands Artistes), 1904, 89 (repr.); Cantinelli, *David*, 1930, No. 79 (repr.).

Devienne (1759-1803) was a flautist and composer of the opera *Les Visitandines*.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

305 Madame Sériziat et son Enfant

Lent by the Musée du Louvre, Paris.

She wears a white dress with a green sash, which matches the ribbon of her straw hat. She holds a bunch of flowers in her right hand, and with her left holds the child dressed in white.
Oil on panel. 51⅞×37¾ in. (1.32×0.96).
Painted in 1795. Sosthène Moreau Coll. Acquired by the Louvre in 1902, with the portrait of M. Sériziat.
Exhib.: Salon 1795; Paris Boulevard des Italiens 1863.
Lit.: J. David, *Le Peintre L. David*, 1880, 641; R. Bouyer in *La Revue de l'Art Ancien et Moderne*, 1904, xvi, 437 (repr.); L. Hautecœur, *La Peinture au Musée du Louvre, École Française XIXe Siècle*, i, pl. 11; Cantinelli, *David*, 1930, No. 90 (repr.).
Engr.: C. Dupont.
Madame Sériziat, *née* Emilie Pécoul, was the sister of Madame David.

Pendant to No. 314.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

306 Le Palais des Papes à Avignon

Lent by Jacques Ernest May, Versailles.

The Palace of the Popes, Avignon. In the middle distance the Rhône and the old bridge of St. Bénézet; beyond them the Papal palace, grey against the blue of the sky. Signed: *COROT*.
Oil on canvas. 13⅜×28¾ in. (0.34×0.73).
Coll.: Corot, sold 1877, bt. Brame; Ernest May.
Lit.: *Robaut*, ii, No. 328.
Repr.: *Amour de l'Art*, 1930, 331.
Painted in 1836. Another version of the same subject is in the National Gallery, Millbank.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

307 Madame Copia

Lent by the Vicomtesse de Noailles, Paris.

She wears a straw hat with white ribbons and a blue-green silk dress. Brown background. Signed on the back of a chair: *P. Prud'hon*, and dated *1792*.

Oil on canvas. 39⅜×31½ in. (1.00×0.80).

Coll. : Copia ; Mlles. Jansenn, nieces of Copia ; sold by them to the Marquis d'Harcourt ; d'Harcourt sale, 1872 (9) ; acquired by Bischoffsheim.

Exhib. : Salon, 1793 (279) ; École des Beaux-Arts, *Exposition Prud'hon*, 1874 (9) ; Paris, *Portraits du Siècle*, 1885 (226) ; Paris, *Exposition Centennale*, 1889 (549) ; Paris, *Cent Portraits de Femmes*, 1909 (90) ; Palais des Beaux-Arts, *Exposition Prud'hon*, 1922 (42).

Lit. : A. Peraté, *Burlington Magazine*, xv, 217 ; Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 490 ; Régamey, *Prud'hon*, 1928, 22.

Copia, the engraver, engraved several works of his friend Prud'hon.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

308 L'enlèvement de Psyché

Lent by the MUSÉE DU LOUVRE, PARIS.

The Abduction of Psyche. Zephyr and Cupids are carrying the sleeping Psyche through the air upon a yellow drapery.

Oil on canvas. 76¾×61 in. (1.95×1.55).

Painted in 1808. Sold by Prud'hon to the Duc de Sommariva ; Sommariva sale, 1839 ; bought in by the Duchesse de Sommariva, née Seillière ; bequeathed by her to the Louvre in 1888.

Exhib. : Salons 1808 and 1814.

Lit. : Clément, *Prud'hon, sa Vie et ses Œuvres*, 1872, 327–333, 380 ; Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 146 and pl. v ; Régamey, *Prud'hon*, 1928, 37 (repr.) ; Guiffrey, *Prud'hon au Louvre*, 1924, No. 27 ; L. Hautecœur, *La Peinture au Musée du Louvre, École Français du XIXe S.*, 1re partie, pl. 48.

Prud'hon did a number of drawings and sketches for this picture. A small sketch in the museum at Chartres is in different colours.

LÉPICIÉ, NICOLAS-BERNARD

1735 Paris—visited England—Paris 1784.

309 La Liseuse ou La Récreation Utile

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

The Reader or Useful Recreation. A young woman with an open book on her knee.

Oil on copper on a frame. 16⅛×13 in. (0.41×0.33).

Coll.: Lépicié, February 10th, 1785 (6); Henri Didier, sold June 15th–17th, 1868 (67); Baron Nathaniel de Rothschild; Baron Arthur de Rothschild.

Exhib.: Salon, 1771 (36); Leipziger Kunstverein, *Cent Chefs-d'Œuvre*, June, 1892 (25).

Lit.: *La Muse Errante au Salon*, 171, 7; Roger-Milès, *Le Portrait en France au XVIIIe Siècle*, 1892, 50; Gaston-Dreyfus, *Catalogue Raisonné de l'Œuvre de N. Lépicié*, 1922 (Bull. de la Société de l'Histoire de l'Art Français), No. 159.

A replica of this picture attributed to Franz van Mieris is in the Musée d'Amiens (Catalogue, 1911, 112, No. 27).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

310 Portrait de L'Artiste

Lent by Maurice Magnin, Paris.

Self-portrait. Signed: *P. Prud'hon.*

Oil on canvas. 20⅞×17 in. (0.53×0.43).

Exhib.: Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (88); *Peinture Française du XIXe Siècle Exposition en Scandinavie*, 1928.

Lit.: *Revue de Bourgogne*, Jan.-Feb., 1920 (repr.); Jeanne Magnin, *Un Cabinet d'Amateur Parisien*, 1922, No. 409 (repr.).

Painted about 1803–1805, a particularly sad period of Prud'hon's life, which explains his expression in the portrait. In spite of the difference in age the resemblance is distinct to the portrait drawing of c. 1785–8, in the Louvre, called *Prud'hon par lui-même.*

LÉPICIÉ, NICOLAS-BERNARD

1735 Paris—visited England—Paris 1784.

311 Portrait de Femme, dite "La Marquise de Châtelet"

Lent by Baron Henri de Rothschild, Paris.

Portrait of a woman, called "The Marquise de Châtelet." She wears a silk puffed dress and a bodice trimmed with ribbon bows, lace and fur.

Oil on copper on a frame. 19¼×14⅝ in. (0.49×0.37).

Exhib.: Paris, *Deuxième Cent Chefs d'Œuvre*, 1892 (24); Paris, *Cent Portraits de Femmes*, 1909 (78).

Lit.: Roger-Milès, *Le Portrait au XVIII^e Siècle*, 1892, 51; P. A. Lemoisne, *Revue de l'Art Ancien et Moderne*, 1909, i, 405, 407 (repr.); Gaston-Dreyfus, *Catalogue Raisonné de l'Œuvre de N. B. Lépicié*, 1922 (Bulletin de la Société de l'Histoire de l'Art français), No. 100.

As Lépicié was only fourteen years old at the death of Madame de Châtelet in 1749 the traditional identification is very unlikely.

MOREAU, LOUIS-GABRIEL, dit L'AÎNÉ

1740 Paris—Paris 1806.

312 Paysage.

Lent by MAURICE MAGNIN, PARIS.

Landscape. The foreground of green fields is divided from the wooded background by a wall, against which leans a young man.

Oil on canvas. 17×24¾ in. (0.43×0.63).

Exhib.: Paris, *Exposition du Paysage Français*, 1925 (218); Amsterdam, *Retrospective Exhibition of French Art*, 1926 (76).

Lit.: *Revue des Deux-Mondes*, June 1st, 1925; J. Magnin, *Un Cabinet d'Amateur Parisien*, 1922, No. 369 (repr.).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

313 Madame Anthony et ses Enfants

Lent by the MUSÉE DE LYON.

Madame Anthony and her children. The sitter wears a white dress with pink belt and a hat with pink ribbons; her little daughter is in blue, and her young son is in brown. Signed on a table: *P. Prudhon*, and dated *1795* (?).

Oil on canvas. 37¾×31⅞ in. (0.96×0.81).

Coll.: Anthony; Daupias, sold 1892 (48), acquired by the Musée de Lyon.

Exhib.: École des Beaux-Arts, *Exposition Prud'hon*, 1874 (2).

Lit.: Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 412 (repr.); Régamey, *Prud'hon*, 1928, pl. xi; Gonse, *Les Chefs d'Œuvre des Musées de France*, 1900, i, 175 (repr.); René-Jean, *Gazette des Beaux-Arts*, 1907, ii, 286.

The portrait of M. Anthony, pendant of this picture and painted at the same time, is in the Dijon Museum.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

314 M. Sériziat

Lent by the **Musée du Louvre, Paris.**

He wears chamois-leather breeches, a grey coat, and a wide-brimmed hat on his powdered hair.

Oil on panel. 50¾×37¾ in. (1.29×0.96).

Painted in 1795. Sosthène Moreau Coll. Acquired by the Louvre in 1902, with the portrait of Madame Sériziat.

Exhib.: Salon, 1795; Paris, Boulevard des Italiens, 1863.

Lit.: J. David, *Le Peintre L. David*, 1880, 641; Dacier in *La Revue de l'Art Ancien et Moderne*, 1906, xx, 36 (repr.); L. Hautecœur, *La Peinture au Musée du Louvre, École Français, XIX^e Siècle*, i, pl. 12; Cantinelli, *David*, 1930, No. 89 (repr.).

Pendant to 305.

Engr.: C. Dupont.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

315 L'Artiste dans son Atelier

Lent by **Jules M. Féral, Paris.**

The Artist in his Studio. He is in working dress, drawing in a room lit by a high window, undoubtedly his studio in the Louvre. Signed on a portfolio: *H. R.*, and dated *17*.

Oil on canvas. 14½×18⅛ in. (0.37×0.46).

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

316 La Comtesse Daru

Lent by **D. David-Weill, Paris.**

She wears a white satin dress, an emerald necklace, ear-rings and a wreath of white flowers. A green cashmere shawl embroidered in many colours covers her right arm, and the back of her mahogany chair. Signed: *L. David*, and dated *1810*.

Oil on canvas. 31⅞×25¼ in. (0.81×0.64).

Coll.: General Daru.

Lit.: J. David, *Le Peintre L. David*, 1880, 482, 646; *Catalogue de la Collection David-Weill, Peintures*, i, 63, 67 (repr.); G. Henriot, *Amour de l'Art*, 1925, 5 (repr.); Cantinelli, *David*, 1930, No. 120 (repr.).

According to J. David, his grandfather painted this picture secretly, and when it was finished placed it at once in the drawing-room of Comte Daru.

OLIVIER, BARTHELÉMY

1712 Marseilles—Paris 1784.

317 Souper du Prince de Conti dans un Salon du Temple

Lent by the Musée de Versailles.

Supper given by the Prince de Conti in a room in the Temple. In a lofty panelled room decorated with arabesques on a gold ground, guests are seated round a table. The Prince de Conti in a red coat is taking a bottle out of a wine-cooler.

Oil on canvas. 22×28 in. (0.56×0.71).

Lit.: E. Soulié, *Musée de Versailles*, No. 3825; A. Pératé and G. Brière, *Catalogue du Musée de Versailles*, i, 1931, No. 431, 77 (repr.).

Painted c. 1766.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

318 La Petite Fille au Carlin

Lent by Viscount Bearsted, London.

The Girl with the Dog. She wears a white nightgown and cap, and is playing with a black-and-tan toy spaniel.

Oil on canvas. 24¾×20⅞ in. (0.63×0.53).

Exhib.: Salon, 1769 (155); British Institution, 1824 (84, lent Taylor); Royal Academy, Winter, 1871 (398, lent Dudley).

Coll.: Duc de Choiseul, sold 1772; Madame du Barry, sold 1777; Marquis de Veri, sold 1785; Duclos-Dufresnoy, sold 1795; Montaleau, sold 1802; G. W. Taylor, sold 1832; 1836, with A. Roberti; R. M. Foster; Earl of Dudley.

Lit.: *Smith*, viii, No. 21; C. Mauclair, *J. B. Greuze*, 1907, No. 504.

Engr.: Porporati; Delaunay; Ingouf; John Cole; Lorsay; Jourdy; Duvergier; Julien.

In the Kaiser Friedrich Museum, Berlin, there is a replica by Anna Greuze. Versions of the same subject are in the Museums at Toulon and Milan. A drawing for "La Petite Fille au Carlin" was in the Donjeux Sale, 1793; Sale of Comte de la Béraudière, 1883 (134). A chalk study of the dog alone, Bailly Sale, 1869.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

319 La Princesse de Talleyrand, née Grand

Lent by the **Musée de Versailles.**

She wears a white dress, with her skirt lit by the glow of the fire.

Oil on canvas. 12⅝×8⅝ in. (0.32×0.22).

Sketch for a large portrait. The sitter was the wife of Charles-Maurice de Talleyrand-Périgord (see No. 289 of present Catalogue).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône-et-Loire)—Dijon—Rome—Paris 1823.

320 L'Amour séduit l'Innocence, le Plaisir l'Entraîne, le Repentir Suit

Lent by the **Duchesse de la Rochefoucauld-Bisaccia, Paris.**

Innocence seduced by Love, led on by Pleasure and followed by Repentance. Pleasure is symbolised by a child; Innocence by a young girl, whom Love caresses; Repentance, a draped woman, follows weeping.

Oil on canvas. 38¼×30¾ in. (0.97×0.78).

Coll.: Prud'hon, sold 1837 (4); Odiot, sold 1847 (38); Thevenin, sold 1851 (58); acquired by La Neuville; Martin, sold 1856 (22); Marquis de Colbert-Chabanais.

Exhib.: Paris, *Association des Artistes*, 1846; Paris Exhibition, 1860 (412); Paris, *Retrospective Exhibition of Old Masters*, 1866 (275); École des Beaux-Arts, *Exposition Prud'hon*, 1874 (67); Palais des Beaux-Arts, *Exposition Prud'hon*, 1922 (12).

Lit.: Clément, *Prud'hon sa vie et ses œuvres*, 1872, 408; Guiffrey, *L'Œuvre de Pierre-Paul Prud'hon*, 1924, No. 5, pl. 11; *Catalogue de l'Exposition Prud'hon*, 1922 (repr.).

Painted about 1810. Partly unfinished. There are many sketches and drawings of this subject, some apparently twenty years older than the picture, and with the figures only half-length.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

321 La Guimard

Lent by A. VEIL-PICARD, PARIS.

Portrait of La Guimard, the famous dancer. She wears a black plume in her hair, a white ruff at her neck tied with a black bow. Her bodice is of a warm brown hue.

Oil on canvas. 17¾×14½ in. (0.45×0.37).

Painted 1780. Coll.: Mme. André, née Gudin; Hébert; Mme. Hébert.

Exhib.: Paris, Exp. retrosp. Petit Palais; Paris, *Chardin-Fragonard*, 1907–8.

Lit.: Dayot and Vaillat, *L'Œuvre de Chardin et de Fragonard*, 1907, 83 (repr.).

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

322 Caroline Bonaparte, femme de Joachim Murat

Lent by the MUSÉE DE VERSAILLES.

Caroline Bonaparte, wife of Joachim Murat with her children. She is dressed in white, with a blue scarf, and is seated on a large bed, covered with red.

Oil sketch on canvas. 13⅜×9 in. (0.34×0.23).

Painted in 1801.

Caroline Bonaparte was wife of Joachim Murat (1800), Marshal of the Empire and King of Naples in 1808.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

323 Jeune Fille vue de dos

Lent by the MUSÉE FABRE, MONTPELLIER.

A Young Girl seen from the back. Her fair hair is tied with a blue ribbon; she wears a white dress.

Oil on canvas. 17⅜×15 in. (0.44×0.38).

Coll.: Valadon. Bequeathed in 1836 to the Museum (Cat. No. 591).

Lit.: C. Mauclair, *J. B. Greuze*, 1907, No. 766 (repr.); L. Hautecœur, *Greuze*, 1913, 124 (repr.); A. Joubin, *Le Musée de Montpellier* (*Collection Mémoranda*), 42 (repr.).

Engr.: Legrand.

LE PRINCE, JEAN-BAPTISTE

1733 Metz—Paris—St. Petersburg—St. Denis-du-Port 1781.

324 La Crainte

Lent by the **Baroness d'Erlanger, London.**

Fear. A young woman in bed, startled by a noise. Her dog rushes to the door. Signed : *J. B : Le Prince*, and dated *1769*.

Oil on canvas. 19⅝×25¼ in. (0.50×0.64).

Coll. : Boittelle, Paris, 1866 ; Duc de Liancourt.

Engr. : Lemire.

CHINARD, PIERRE-JOSEPH

1756 Lyon—Rome—Paris—Lyon 1813 ?

325 Madame Récamier

Lent by the **Musée de Lyon.**

Her hair is bound by a broad ribbon in the antique fashion. Inscribed on the base : *chinard de Lyon.*

Marble. H. 32¼ in. (82 cm.).

This bust, acquired by the Musée de Lyon in 1909, was destined for Mme Récamier's father, the notary Jean Bernard. Chinard made another, which belonged to Mme Récamier, of which she had the arms and the lower part cut off. This is now in America.

Lit. : E. Bertaux, *Revue de l'Art Ancien et Moderne*, 1909, ii, 321–336 (repr.) ; E. Herriot, *Madame Récamier et ses Amis*.

Executed about 1806.

GALLERY VIII

PAINTINGS AND SCULPTURE

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879

326 Les Émigrants

Lent by Mrs. Grace R. Rogers, New York.

The Refugees. Under a sky of heavy black clouds, a serried mass of men, women and children pass by, led by a man on a white horse. Signed : *H. D.*

Oil on canvas. 14⅞×26¾ in. (0.38×0.68).

Coll. : Daubigny ; Bureau, sold 1927 (100).

Exhib. : Paris, Galerie Durand Ruel, *Daumier*, 1878 (53) ; École des Beaux-Arts, *Daumier*, 1901 (70).

Lit. : Klossowsky, *H. Daumier*, 1908, No. 24 ; Fuchs, *Der Maler Daumier*, 1927, 49, No. 86 ; Arsène Alexandre, *Daumier*, 1928, 54.

Repr. : *Catalogue Vente Bureau*, 1927, 900.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

327 Portrait de Bruyas

Lent by the Musée Fabre, Montpellier.

In a white-covered armchair, wearing a dressing-gown lined with red over a white waistcoat. Signed : *G. Courbet*, and dated *54*.

Oil on canvas. 17⅜×14½ in. (0.45×0.37).

Given by Bruyas to the Museum in 1868.

Lit. : *Galerie Bruyas*, No. 40 ; G. Riat, *Courbet*, 1906, 120 (repr.) ; Ch. Léger, *Courbet*, 1920, 55 ; Joubin, *Catalogue du Musée de Montpellier*, 1926, No. 424 (repr.).

Repr. : L. Bénédite, *G. Courbet*, 1911, pl. xxiv.

Bruyas, a collector and friend of many artists, bequeathed his collection of 19th century pictures to the Museum of Montpellier, his native town. The Museum possesses two other portraits of Bruyas by Courbet (Nos. 422 and 425).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

328 Combat du Giaour et du Pacha

Lent by the COMTE DE LASTOURS, PARIS.

The Combat between the Giaour and the Pasha. The Pasha, on a white horse, attacks the Giaour, who, on a brown horse, defends himself with a *yataghan*. Signed: *Eug. delacroix*, and dated *1835*.

Oil on canvas. 29⅛×23⅝ in. (0.74×0.60).

Coll.: Collot, sold 1850; Péreire; Laurent-Richard; Davin, sold March 14, 1863.

Exhib.: Paris, *Exposition Universelle*, 1855; Louvre, *Delacroix*, 1930 (78).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 600; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, i, 197 (repr.); Escholier, *Delacroix, Peintre, Graveur et Écrivain*, 1926, ii, 231 (repr.).

Delacroix painted other very different versions of the same subject in 1827 (Potter-Palmer Coll., Chicago), and in 1856 (Renou Coll., Paris).

BARYE, ANTOINE-LOUIS

1795 Paris—Paris 1875.

329 Tigre au Repos

Lent by ANDRÉ SCHOELLER, PARIS.

Recumbent Tiger in a rocky landscape. Signed: *BARYE*.

Oil on panel. 9⅞×13 in. (0.25×0.33).

Painted in 1865.

Coll.: Barye, sold 1875 (78).

Exhib.: École des Beaux-Arts, *Barye*, 1889; Paris, Georges Petit, *Vingt Peintres du XIX^e Siècle*, 1910. Paris, Galerie Rosenberg, *Les Grands Maîtres du XIX^e Siècle*, 1931 (1).

Lit.: *Chefs d'Œuvre de l'École Française, Vingt Peintres du XIX^e Siècle.*

Engr.: Waltner.

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General

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

330 Les Maisons Cabassud à Ville d'Avray

Lent by CHRISTIAN LAZARD, PARIS.

A little girl sits on the ground beside a wooden fence; beyond, a road rises towards the houses backed by woods. Inscribed: *VENTE COROT*. Signed; *COROT*.

Oil on panel. 12¼×16⅛ in. (0.31×0.41).

Coll.: Corot, sold May, 1875 (133), bought by M. Brame; Gentien, 1903.

Exhib.: Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française*, 1925 (16).

Lit: *Robaut*, ii, No. 916; Waldemar Georges, *Amour de l'Art*, 1925, 274 (repr.).

Painted c. 1850–55. The view is from the end of Corot's property at Ville d'Avray, and is very similar to that of the picture in the Louvre from the Moreau-Nélaton collection (Robaut, No. 234).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

331 Saint Sébastien secouru par les Saintes Femmes

Lent by ALPHONSE KANN, PARIS.

Saint-Sebastian succoured by the Holy Women. One supports his body whilst the other takes the arrows from his flesh. The scene is placed in a valley shrouded in evening shadow. Signed: *Eug. Delacroix.*

Oil on panel. 13⅞×17⅞ in. (0.35×0.45).

Coll.: H.M. Leopold II, King of the Belgians.

Exhib.: Salon, 1859; Zürich, 1917; Paris, Paul Rosenberg, *Delacroix*, 1928 (36).

Lit.: Robaut, *L'Œuvre de Eugène Delacroix*, 1885 No, 1381; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 192 (repr.); Escholier, *Delacroix, Peintre, Graveur et Écrivain*, 1926, iii, 250.

Repr.: *Revue de l'art ancien et moderne*, 1909, ii, 223.

Painted 1859. A smaller version, with important variations, of the large picture of 1836 in the church at Nantua.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

332 Portrait de Courbet, dit "L'Homme à la Pipe"

Lent by the **Musée Fabre, Montpellier.**

Portrait of the Artist, called " The Man with a Pipe." He wears a large white collar and a blue jacket. Signed : *G. Courbet.*

Oil on canvas. 17¾ × 14½ in. (0.45 × 0.37).

Painted in 1846. Acquired by Bruyas in 1854 and given by him to the Museum in 1868.

Exhib. : Salon, 1850–51 ; Paris, Pont de l'Alma, *Exposition Courbet*, 1867 (80).

Lit. : *Galerie Bruyas*, No. 35 ; G. Riat, *Courbet*, 1906, 43 (repr.) ; L. Bénédite, *G. Courbet*, 1911, 29 (repr.) ; Joubin, *Catalogue du Musée de Montpellier*, 1926, No. 420 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

333 Fleurs

Lent by **Louis Aubert, Paris.**

Flower-piece. Peonies. Signed : *COROT*.

Oil on canvas. 36⅝ × 29 in. (0.93 × 0.74).

Coll. : Alfred Robaut, Arras ; bought in 1920 from the Robaut family.

Exhib. : Paris, Durand-Ruel, 1878 (103) ; Paris, *Exposition de la Fleur*, October 1894 (5).

Lit. : *Robaut*, iii, No. 2152.

Painted in May, 1871.

CHASSÉRIAU, THÉODORE

1819 Samana, San Domingo—Paris 1856.

334 Le Coucher de Desdémone

Lent by **Baron Arthur Chassériau, Paris.**

Desdemona retiring to bed. She stands with her hair down, while Emilia in red undoes her long white dress. Signed : *Th. Chassériau*, and dated *18*(*4*)*9*.

Oil on panel. 15⅞ × 12⅝ in. (0.40 × 0.32).

Lit.: Valbert-Chevillard, *Un Peintre Romantique*, 1893, 290, No. 173; H. Marcel, *Chassériau*, 1911, 47 (repr.).

This is a repetition of a subject treated by Chassériau in a series of etchings entitled *Othello*, and published in 1844. The figure of Desdemona was inspired by Madame Malibran.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

335 Pirates africains enlevant une jeune femme

Lent by Baron Gourgaud, Paris.

African Pirates Carrying off a Young Woman. On the shore of a rocky coast, five men are dragging a woman aboard their ship; on the left an Arab runs up with a rifle. Signed: *Eug. Delacroix*, and dated *1852*.

Oil on canvas. 25¾ × 32 in. (0.655 × 0.815).

Coll.: Bischoffsheim; Bessonneau.

Exhib.: Paris, Salon 1853; Paris, l'École des Beaux-Arts, *Delacroix*, 1885 (12); Paris, Rosenberg, *Delacroix*, 1928 (25); Paris, Louvre, *Delacroix*, 1930 (145).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 1194; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 110 (repr.); Escholier, *Delacroix, Peintre, Graveur et Écrivain*, 1926, iii, 178 (repr.).

GÉRICAULT, JEAN-ANDRÉ-THEODORE

1791 Rouen—Italy—London—Paris 1824.

336 Portrait d'Homme connu sous le nom de Lord Byron

Lent by the Musée Fabre, Montpellier.

Portrait of a Man, known as of Lord Byron. He wears a dark green cloak. Signed: *T. Géricault*.

Oil on canvas. 23⅝ × 19¼ in. (0.60 × 0.49).

Coll.: A. Bruyas. Given by him to the Museum in 1876.

Lit.: L. Rosenthal, *Géricault*, 1905, 166.

Repr.: A. Joubin, *Catalogue du Musée de Montpellier*, 1926, No. 560, pl. lx.

The description of the sitter as Lord Byron is traditional.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

337 Pie VII et le Cardinal Caprara

Lent by the MARQUIS DE GANAY, PARIS.

Pius VII and Cardinal Caprara. The Pope has his hand raised in blessing; behind him stands the Cardinal. Inscribed: *PIE VII A L'AGE DE 63 ANS. LE C*$^{\text{NAL}}$ *CAPRARA, SON LÉGAT EN FRANCE.* Signed: *L. DAVID.*

Oil on panel. 54⅜×37¾ in. (1.38×0.95).

Sold by David to Firmin Didot. Coll.: Jacques Lafitte, sold 1834; Pourtalès, sold 1865 (241); Earl Dudley; Marquise de Ganay, sold 1922 (39); Lasquin.

Exhib.: Palais des Beaux-Arts, *David et ses Élèves*, 1913 (41).

Lit.: J. David, *Le Peintre L. David*, 1880, 645; C. Dreyfus, *Les Arts*, 1909, No. 96, 25 (repr.); *Catalogue Vente Marquise de Ganay*, 1922, No. 39 (repr.); Cantinelli, *David*, 1930, No. 116 (repr.).

The two sitters are shown in exactly the same pose as in the *Sacre de Napoléon I*$^{\text{er}}$ in the Louvre. According to J. David this picture was painted after the *Sacre*.

Painted about 1805.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

338 Exercices militaires de Marocains

Lent by PAUL ROSENBERG, PARIS.

Military Exercises in Morocco. In a mountainous landscape a body of mounted Moors at a gallop. Signed: *Eug. Delacroix*, and dated *1847*.

Oil on canvas. 25½×31⅞ in. (0.65×0.81).

Sold by Delacroix to Wertheimberg; Wertheimberg Coll., sold 1861 (7); sold, Hotel Drouot, 19th Nov., 1931 (27).

Exhib.: Salon, 1847.

Lit.: *Journal de Delacroix*, i, 242, 246, 255; Th. Gautier, *Salon de* 1847, 48; P. Mantz, *Salon de* 1847, 14, 17; Th. Thoré, *Salon de* 1847, 453; Th. Silvestre, *Les Artistes vivants*, 1856, 66.

Repr.: *Catalogue, Vente Hotel Drouot*, 1931, 14.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

339 L'Architecte Desdeban

Lent by the MUSÉE DE BESANÇON.

The Architect Desdeban. His face, turned in profile, contrasts sharply with the dark background. Only the face is finished.

Oil on canvas. 24⅜×18⅞ in. (0.62×0.48).

Painted in 1810 in Rome. Given by Ingres to the sculptor Lemoyne who sold it to the painter Gigoux.

Bequeathed by Gigoux to the Museum.

Exhib.: Paris, Galerie Georges Petit, *Ingres*, 1911 (13).

Lit.: H. Lapauze, *Ingres, sa Vie et son Œuvre*, 1911, 102, 163 (repr.); Gigoux, *Causeries sur les Artistes de mon Temps*, 1885, 84; Gonse, *Les Chefs d'Œuvre des Musées de France*, 1900, 73 (repr.); Chudant, *Catalogue du Musée de Besançon*, 1929, 154 (repr.).

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey, 1877.

340 Baigneuse

Lent by COMTESSE NOURYÉ ROHOZINSKA.

Woman Bathing. Signed: *G. Courbet.*

Oil on canvas. 35½×28¼ in. (0.90×0.72).

Exhib.: Paris, Bernheim, *Exposition Centennale*; Palais des Beaux-Arts, *Courbet*, 1929 (53).

Repr.: Druet, *Album d'Art* (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

341 La Jeune Femme à la Robe Rose

Lent by LOUIS ROUART, PARIS.

Young Woman in a Pink Dress. Grey background. Inscribed: *VENTE COROT.*

Oil on panel. 18⅛×13 in. (0.46×0.33).

Corot, sold 1875 (177), bt. Ravier; Henri Rouart Coll., sold 1912 (121).

Exhib.: Paris, Paul Rosenberg, *Grands Maîtres du XIX^{e} Siècle*, 1931 (12).

Lit.: *Robaut*, iii, No. 1430; *Catalogue Vente Henri Rouart*, 1912, No. 121 (repr.).

Repr.: Lafargue, *Corot*, 1926, pl. 32.

INGRES, JEAN-ANTOINE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

342 Portrait de l'Artiste

Lent by the **Musée Royal d'Anvers.**

Self-portrait. Half-hidden by the lapel of his coat is the badge of a Grand-Officier de la Légion d'Honneur. Signed: *J. Ingres peint par lui, pour la Celebre Academie d'Anvers.*

25⅝ × 21¼ in. (0.65 × 0.54).

Painted in 1863.

Exhib.: Paris, Galerie G. Petit, *Ingres*, 1911 (64); Brussels, *David et son Temps*, 1926 (47).

Lit.: H. Lapauze, *Ingres*, 548, 529 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

343 Le Calvaire

Lent by **Jules Strauss, Paris.**

Calvary. The Magdalen looks at Christ on the Cross with passionate grief. On the right, the Virgin is supported by St. John and a holy woman. Signed: *Eug. Delacroix*, and dated *1853*.

Oil on canvas. 28¾ × 24 in. (0.73 × 0.61).

Coll.: Davin, sold 1862; Ch. Noël, sold 1891 (12); Heugel Denys Cochin.

Exhib.: Paris, Rosenberg, *Exposition Delacroix*, 1928 (27); Louvre, *Exposition Delacroix*, 1930 (154); Paris, Rosenberg, *Les Grands Maîtres du XIX^{e} Siècle*, 1931 (33).

Lit.: Robaut, *L'Œuvre d'Eugène Delacroix*, 1885, No. 1223; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 102 (repr.); Escholier, *Delacroix, peintre, graveur, écrivain*, 1926, ii, 312 (repr.); *Catalogue des Grands Maîtres du XIX^{e} Siècle*, Rosenberg, 1931 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

344 Apollon, Vainqueur du Serpent Python

Lent by the MUSÉE ROYAL DES BEAUX-ARTS, BRUSSELS.

Apollo slaying the Python. Sketch for the painted ceiling of the Galerie d'Apollon at the Louvre. The main lines of the composition resemble those of the final version. The frame and the figures carved from the designs of Le Brun, which are on the ceiling of the Galerie d'Apollon, are here indicated in *grisaille*.

Oil on canvas. 51⅛×38¼ in. (1.30×0.97).

Painted in 1849. Coll.: Delacroix, sold 1864; Piron; Arthur Stevens. Acquired by the Musée de Bruxelles, 1865 (Cat. No. 732).

Exhib.: Louvre, *Delacroix*, 1930 (132).

Lit.: *Journal de Delacroix*, i, 246; *Correspondance*, ii, 62; Robaut, *L'Œuvre d'Eugène Delacroix*, 1885, No. 1110; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 90 (repr.); Escholier, *Delacroix, Peintre, Graveur, Écrivain*, 1926, iii, 72 (repr.).

Another sketch of the same subject, which does not show the frame, is in the collection of Baron Vitta.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

345 L'Odalisque Sicilienne

Lent by BENJAMIN LÉVY, PARIS.

The Sicilian Odalisque. A woman in oriental costume with a turban, reclining in a landscape. Signed: *Corot*.

Oil on canvas. 20⅛×31½ in. (0.51×0.80).

Painted in April, 1872. Sold by Corot to M. Grédelue.

Coll.: Hecht; Zoubaloff; Chauncey Stillman.

Lit.: *Robaut*, No. 2134. Fr. Fosca, *Amour de l'Art*, 1928, 165 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

346 Henri Hugues

Lent by MADAME LÉOUZON-LE-DUC (NÉE RIESENER), PARIS.

Wears a brown frock coat. Brown background.

Oil on canvas. 29⅛×23⅝ in. (0.74×0.60).

Bequeathed by Delacroix to his cousin Léon Riesener.

Exhib.: Société Nationale des Beaux-Arts, 1864 (141); École des Beaux-Arts, *Delacroix*, 1885 (168); Louvre, *Delacroix*, 1930 (94).

Lit.: Robaut, *L'Œuvre de Eugène Delacroix*, 1885, No. 696; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, i, 156 (repr.); Escholier, *Delacroix, Peintre Graveur Écrivain*, 1926, ii, 228 (repr.).

Painted in 1839. The sitter was first cousin to the artist. A watercolour study for this picture is in the Pillaut Collection

MILLET, JEAN-FRANÇOIS

1814 Gruchy near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

347 Partant pour le Travail

Lent by the CORPORATION ART GALLERY, GLASGOW.

Going to work. A man and a woman crossing the fields under an early morning sky.

Oil on canvas. 20⅞×17 in. (0.53×0.43).

Coll.: Donald. Bequeathed to the Gallery, 1905.

Exhib.: Edinburgh, 1886 (1131); Glasgow, 1888 (667); Guildhall, 1898 (115); Glasgow, *Inaugural Exhibition of the Kirkaldy Art Gallery*, 1925; Norwich, *Centenary of Norwich Museum*, 1925 (34).

Lit.: H. Sensier, *La Vie et l'Œuvre de J.-F. Millet*, 1881, 376; Moreau-Nélaton, *Millet ranconté par lui-même*, 1921, 92 (repr.).

ROUSSEAU, PIERRE-ETIENNE-THÉODORE

1812 Paris—Barbizon 1867.

348 Le Soir, ou le Curé

Lent by ARTHUR J. SECOR, TOLEDO, OHIO.

Evening, or The Village Priest. A line of tall, straight birch trees, lit by the last rays of the setting sun, stand out against a dark blue sky. The priest rides along a sunk path under the trees. Signed : *Th. Rousseau.*

Oil on panel. 16½×25¼ in. (0.42×0.64).

Sold by Rousseau to Dr. Véron.

Coll. : Henri-Didier ; Baron Nathaniel de Rothschild.

Exhib. : Paris, *Cent Chefs d'œuvre*, 1883 (71).

Lit. : Sensier, *Souvenirs sur Th. Rousseau*, 1872, 132 ; *Catalogue de l'Exposition Cent Chefs d'œuvre*, 1883, 62 (repr.).

Painted c. 1842.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

349 Vue de Villeneuve-les-Avignon

Lent by the MUSÉE DES BEAUX-ARTS DE REIMS.

At the foot of a hill, in the valley of the Rhône, lies the large village of close-packed houses and buildings, dominated by the walls and towers of the Fort St. André.

Oil on canvas. 15¾×22⅜ in. (0.40×0.57).

Coll. : Georges Petit ; Henri Vasnier, Reims. Bequeathed by Henri Vasnier to the Museum, 1907.

Exhib. : Palais Galliera, *Corot*, 1895 (127).

Lit. : M. Sartor, *Catalogue Sommaire de la Collection Henri Vasnier au Musée de Reims*, 1913, No. 64.

Probably painted in 1836.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

350 Chevaux à l'Abreuvoir

Lent from a PRIVATE COLLECTION.

Horses at a watering-place, led by Arabs. Signed: *Eug. Delacroix*, and dated *1862*.

Oil on canvas. 29½×35¾ in. (0.75×0.91).

Coll.: Khalil Bey, sold 1868; Constant Say; Comtesse de Tredern; Prince de Wagram; Marcel Kapferer.

Exhib.: Paris, *Exposition d'Alsace-Lorraine*, 1885 (112); Louvre, *Delacroix*, 1930 (197A).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 1442 (the reproduction is incorrect); Moreau-Nélaton, *Delacroix raconté par lui-même*, ii, 168 (repr.).

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

351 Fleurs dans un Panier

Lent by D. W. T. CARGILL, LANARK.

Flowers in a Basket. Peonies, tulips, lilac and other flowers. Signed: *Gustave Courbet*, and dated *'63*.

Oil on canvas. 29⅞×39¾ in. (0.76×1.01).

Coll.: With Lefèvre.

Exhib.: Glasgow, Lefèvre Galleries, 1927 (9); Paris, Galeries Georges Petit, 1930 (5) (repr. in Catalogue).

Repr.: *L'Amour de l'Art*, Sept. 1930.

ROUSSEAU, PIERRE-ETIENNE-THÉODORE

1812 Paris—Barbizon 1867.

352 L'Abreuvoir

Lent by the MUSÉE DES BEAUX-ARTS DE REIMS.

The Drinking-Place. Two cows, driven by a peasant woman, are drinking at a lake. Signed: *Th. Rousseau*.

Oil on panel. 17×25¼ in. (0.43×0.64).

Bequeathed by M. Lundy to the Musée de Reims, 1886.

Lit.: M. Sartor, *Catalogue du Musée de Reims*, 1909, No. 474 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

353 La Nymphe de la Seine

Lent from a PRIVATE COLLECTION.

The Nymph of the Seine. Signed : *COROT*.

Oil on canvas. 12¼×18½ in. (0.31×0.47).

Coll. : Vicomte Léon Meinard, 1887 ; Closel ; Gallimard.

Exhib. : Paris, *Exposition Centennale*, 1900 (131) ; Paris, Paul Rosenberg, *Grands Maîtres du XIX^e Siècle*, 1931 (9).

Lit. : *Robaut*, ii, No. 379 ; P. Goujon, *Gazette des Beaux-Arts*, 1909, 477 (repr.) ; *Formes*, June, 1931 (repr.).

Repr. : Meier-Graefe, *Corot und Courbet*, 1905, 38 ; Lafargue, *Corot*, 1926, pl. 17.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

354 Le Beffroi de Douai

Lent by the MUSÉE DU LOUVRE, PARIS.

The Belfry of Douai. Signed : *COROT*.

Oil on canvas. 18⅛×15⅜ in. (0.46×0.39).

Painted in May, 1871. Coll. : Sold Robaut, 1907 (4) ; acquired by the Louvre.

Exhib. : Paris, *Cercle de Mirlitons*, 1871–72 ; Paris, L'École des Beaux-Arts, *Exposition Corot*, 1875 (99) ; Paris, *Exposition Universelle*, 1878 (209).

Lit. : *Robaut*, iii, No. 2004 ; Moreau-Nélaton, *Corot raconté par lui-même*, 1924, ii, 41 (repr.) ; Lafargue, *Corot*, 1926 ; P. Leprieur *Bulletin des Musées de France*, 1908, pl. i ; Jamot, *La Peinture au Musée du Louvre, École Française, XIX^e Siècle*, pt. ii, 43, pl. 47.

Engr. : Favier in *Revue de l'Art*, 1911, xxix, 3.

INGRES, JEAN-ANTOINE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

355 Le Duc d'Orléans

Lent by S.A.R. MGR. LE DUC DE GUISE, BRUSSELS.

Bare-headed, holding his plumed hat in the crook of his right arm. Signed : *J. INGRES P^{xit} pa^{sis}*, and dated *1842*. Inscribed : *FERDINAND PHILIPPE D'ORLÉANS, DUC D'ORLEANS, PRINCE ROYAL, AVRIL 1842*.

61×47¼ in. (1.55×1.20).

Begun in November, 1841; finished May, 1842.

Exhib.: Paris, Galerie Georges Petit, *Ingres*, 1911 (44); Palais des Beaux-Arts, *Exposition Centennaire de la Conquête de l'Algérie*, 1930 (284).

Lit.: Delaborde, *Ingres, sa Vie, ses Travaux*, 1870, No. 149; Lapauze, *Ingres*, 1911, 370, 383 (repr.); *Catalogue de l'Exposition Centennaire de la Conquête de l'Algérie, Palais des Beaux-Arts*, 1930, 16 (repr.).

At the death of the Duke of Orleans, which occurred some months after this portrait was finished, Ingres was commissioned to paint several copies, one of which, a full-length, is now in the Musée de Versailles.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco, Spain—Paris 1863.

356 Frédéric Chopin

Lent by the Musée du Louvre, Paris.

Oil on canvas. $18\frac{1}{8} \times 14\frac{7}{8}$ in. (0.46×0.38).

Coll.: Dutilleux; Brame. Bequeathed to the Louvre by M. Marmontel, 1908.

Exhib.: L'École des Beaux-Arts, *Delacroix*, 1885 (141); Louvre, *Delacroix*, 1930 (87).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 665; Moreau-Nélaton, *Delacroix raconté par lui-même*, ii, 24 (repr.); Escholier, *Delacroix*, 1926–29, ii, 136 (repr.).

Painted in 1838. Cut from a canvas which originally included a portrait of George Sand, now in the collection of M. Hansen, Copenhagen. The Louvre possesses a sketch of the composition showing Chopin at the piano, and George Sand with folded arms listening behind him.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

357 Vue de Mantes-la-Jolie

Lent by the Musée des Beaux-Arts de Reims.

View of Mantes-la-Jolie. An angler drawing in his line under the willows by the Seine; on the opposite bank, the city and cathedral of Mantes. Signed: *COROT*.

Oil on panel. 20½×12⅝ in. (0.52×0.32).

Painted 1865-69. Coll.: Reims, Warnier, 1869. Acquired by the Museum, 1899.

Exhib.: Reims, 1869; Paris, *Exposition Centennale*, 1889 (154); Paris, Palais Galliera, *Corot*, 1895 (141).

Lit.: *Robaut*, iii, No. 1522; Meier-Graefe, *Corot und Courbet*, 1905, 130 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

358 Rose

Lent by Jules Strauss, Paris.

A black-haired nude woman, seen from the back, reclining on a blue divan with white cushions.

Oil on canvas. 12⅝×18⅞ in. (0.32×0.48).

Coll.: Gebaüer.

Exhib.: Paris, Galerie Rosenberg, *Delacroix*, 1928 (21); Louvre, *Delacroix*, 1930 (23).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 106; Escholier, *Delacroix*, 1926-29, i, 88 (repr.).

Painted in 1824. Mlle. Rose was one of the favourite models of Delacroix and Bonington.

DIAZ DE LA PEÑA, NARCISSE-VIRGILE

1808 Bordeaux—Mentone 1876.

359 La Forêt de Fontainebleau

Lent by the Musée des Beaux-Arts de Reims.

The Forest of Fontainebleau. An old woman carrying wood among oak trees. Signed: *N. Diaz*, and dated *'74*.

Oil on panel. 15⅜×22⅜ in. (0.39×0.57).

Left by M. Warnier-David to the Musée de Reims in 1899.

Exhib.: Reims, 1876.

Lit.: M. Sartor, *Catalogue du Musée de Reims*, 1909, No. 194 (repr.).

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

360 Fleurs sur un Mur

Lent by PAUL ROSENBERG, PARIS.

Flowers. Among them are marguerites, poppies and roses. Landscape background. Signed: *G. Courbet*, and dated *'62*.

Oil on canvas. 28×42⅛ in. (0.71×1.07).

Coll.: Faure.

Exhib.: Palais des Beaux-Arts, *Courbet*, 1929 (90).

Lit.: G. Riat, *Courbet*, Paris, 1906, 201; Ch. Léger, *Courbet*, 1926, pl. 30.

Painted in 1862. During his stay in Saintonge, 1862–63, Courbet painted a number of flower pieces.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

361 Souvenir de Mortefontaine

Lent by the MUSÉE DU LOUVRE, PARIS.

A Memory of Mortefontaine. Figures among silvery trees by a lake glistening in the morning sun. Signed: *COROT*.

Oil on canvas. 25⅝×35 in. (0.65×0.89).

Painted in 1864. Acquired by the State, 1864; sent to the Palais de Fontainebleau; placed in the Louvre, 1889.

Exhib.: Paris, Salon, 1864.

Lit.: *Robaut*, iii, 1625; Meier-Graefe, *Corot und Courbet*, 1905, 97 (repr.); Moreau-Nélaton, *Corot raconté par lui-même*, 1924, ii, 16 (repr.); Jamot, *La Peinture au Musée du Louvre, École Française, XIXᵉ Siècle*, ii, 40 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

362 Bretonnes à la Fontaine

Lent by PAUL JAMOT, PARIS.

Breton Women at a Well. Signed: *COROT*.

Oil on canvas: 15⅜×21⅝ in. (0.39×0.55).

Painted at Le Croisic in 1850 ; Robaut.

Exhib. : École des Beaux-Arts, *Corot*, 1875 (100) ; Paris, Palais de Beaux-Arts, *Le Paysage Français de Poussin à Corot*, 1925 (72) ; *La Peinture Française au XIX^e Siècle*, 1928.

Lit. : *Robaut*, ii, No. 684 ; Luc Benoist, *Amour de l'Art*, 1926, 169 (repr.) ; *Le Paysage Français de Poussin à Corot*, 1926, 109, No. 72.

DUPRÉ, JULES

1811 Nantes—Paris—L'Île Adam 1889.

363 La Mare dans la Forêt de Compiègne ; effet de Soir

Lent by J. ALLARD, PARIS.

The Pool in the Forest of Compiègne by Evening Light. Signed : *Jules Dupré*.

Oil on canvas. 17⅜×21⅝ in. (0.44×0.55).

Coll. : Baronne Nathaniel de Rothschild.

Exhib. : Salon, 1852.

Lit. : Goncourt, *Études d'Art*, 18.

GÉRICAULT, JEAN-ANDRÉ-THÉODORE

1791 Rouen—Italy—London—Paris 1824.

364 Un Officier de Carabiniers

Lent by the MUSÉE DE ROUEN.

An Officer of the Carabineers. Behind him is seen the head of his black horse.

Oil on canvas. 25⅛×21¼ in. (0.64×0.54).

Coll. : Antoine Vollon, sold 1901. Acquired by the City of Rouen.

Exhib. : Paris, Galerie Charpentier, *Géricault*, 1924 (24).

Lit. : L. Rosenthal, *Géricault*, 1905, 167 ; R. Régamey, *Géricault*, 1926, 21 (repr.) ; Oprescu, *Géricault*, 44.

Painted c. 1812–1814.

ROUSSEAU, PIERRE-ETIENNE-THÉODORE

1812 Paris—Barbizon 1867.

365 Un Marais dans les Landes: au Fond les Basses Pyrénées

Lent by the Musée du Louvre, Paris.

A Marsh in the Landes, with the Basses Pyrenees in the background. A herd of cows wading in the marsh water. In the farthest distance, beyond a soft green plain, the blue line of the snow-covered Pyrenees. Signed: *Th. Rousseau.*

Oil on panel. 24¾×38¼ in. (0.63×0.97).

Painted in 1853, commissioned by Frederick Hartmann, sold 1881 (12), and acquired by the Louvre.

Exhib.: Salon, 1853 (1026); Paris, *Exposition Universelle*, 1855 (3933).

Lit.: Sensier, *Souvenirs sur Th. Rousseau*, 1872, 146, 213; Jamot, *La Peinture au Musée du Louvre, École Française, XIX^e Siècle*, ii, 56 (repr.).

The idea for this picture came to Rousseau during a visit to Jules Dupré, in the Landes, in 1844. He brought back a sketch which Hartmann saw, and from which he commissioned the picture, not finished till long afterwards.

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

366 Les Bûcheronnes

Lent by Miss G. E. Davies, Montgomery.

Wood-gatherers. Three women carrying bundles of wood on their backs. Bears the stamp of the J.-F. Millet Sale.

Oil on canvas. 32¼×39⅜ in. (0.82×1.00).

Coll.: J.-F. Millet, sold 1875; Henri Rouart.

Exhib.: École des Beaux-Arts, *Millet*, 1887 (46); Cardiff; London, National Gallery, Millbank.

Lit.: *Catalogue of Henri Rouart Collection* (repr.); *Catalogue de l'Exposition Millet*, 1887 (repr.).

Repr.: *Revue de l'Art Ancien et Moderne*, xli, Feb., 1932.

DREUX, ALFRED DE

1810 Paris—London—Paris 1860.

367 Le Départ de la Course

Lent by Albert Meyer, Paris.

The Start of the Race. The signal has just been given, and four horses with jockeys gallop off. Signed : *Alfred De Dreux,* and dated *1837*.

Oil on canvas. 24×33½ in. (0.61×0.85).

Exhib. : Paris, Pavillon de Marsan, *Le Décor de la vie à l'Époque Romantique,* 1930 (96).

Lit. : Jeanne Doin, *Gazette des Beaux-Arts,* 1921, 247 (repr.).

GÉRICAULT, JEAN-ANDRÉ-THÉODORE

1791 Rouen—Italy—London—Paris 1824.

368 Trompette de Hussard à Cheval

Lent by Roland F. Knoedler, Paris.

The Trumpeter of Hussars on Horseback. Through the space between the horse's legs another hussar is seen charging with brandished sabre.

Oil on canvas. 37¾×28⅜ in. (0.96×0.72).

Coll. : Monjean ; Crabbe, Brussels ; Baron Ury von Günsberg.

Exhib. : Paris, *Cent Chefs-d'Œuvre,* 1883 (22).

Lit. : Régamey, *Géricault,* 1926, 50.

Repr. : Catalogue of the *Cent Chefs-d'Œuvre,* 1883.

ROUSSEAU, PIERRE-ETIENNE-THÉODORE

1812 Paris—Barbizon 1867.

369 La Forêt de Clairbois

Lent by the Corporation Art Gallery, Glasgow.

The Forest of Clairbois. Signed : *Th. Rousseau.*

Oil on canvas. 25½×36¼ in. (0.65×1.02).

Coll. : J. Donald.

Exhib. : Glasgow, 1888 (755).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

370 Les Joueurs d'Echecs

Lent by the PALAIS DES BEAUX-ARTS DE LA VILLE DE PARIS.

The Chess-Players. Signed : *H. Daumier.*

Oil on panel. 9½×12⅝ in. (0.24×0.32).

Painted in 1868. Coll. : Jacquette. Bequeathed by him to the Palais des Beaux-Arts.

Exhib. : Paris, Galerie Rosenberg, *Grands Maîtres du XIX^e^ Siècle,* 1931 (24).

Lit. : Klossowsky, *Honoré Daumier,* 1908, No. 350 ; E. Fuchs, *Der Maler Daumier,* 1927, 36 (repr.) ; *Catalogue de l'Exposition des Grands Maîtres du XIX^e^ Siècle,* Rosenberg, 1931 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

371 Portrait de l'Artiste

Lent by the ROYAL UFFIZI GALLERY, FLORENCE.

Self Portrait. He wears a white smock and a black cap.

Oil on canvas. 13×9⅞ in. (0.33×0.25).

Coll. : Painted about 1835. Given by Corot to the Uffizi in 1875.

Lit. : *Robaut,* ii, No. 370 ; Meier-Graefe, *Corot und Courbet,* 1905, 35 (repr.) ; Moreau-Nélaton, *Corot raconté par lui-même,* 1924, i, 145 (repr.) ; Lafargue, *Corot,* 1926.

Corot having been asked repeatedly, since 1872, to give his portrait to the Uffizi, decided to send this, an early portrait, only a few days before his death.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

372 La Lecture de L'Énéide, or Tu Marcellus Eris

Lent by the MUSÉE ROYAL DES BEAUX-ARTS, BRUSSELS.

The Reading of the Aeneid (Book VI). Octavia, on hearing her dead son recalled by Virgil, faints in the arms of her brother

Augustus. The Empress Livia supports the head of Octavia with her left hand and regards her coldly.

Oil on canvas. 51⅝×55⅞ in. (1.31×1.42).

Painted at Rome in 1819. Ingres, sold posthumously 1867, bt. Brussels Museum.

Exhib.: Palais des Beaux-Arts, *David et ses Élèves*, 1913 (186); Brussels, *David et son temps*, 1926 (45).

Lit.: Lapauze, *Ingres, sa vie et son œuvre*, 1911, 126, 185 (repr.); Fierens-Gevaert and Laes, *Catalogue de peinture ancienne au Musée de Bruxelles*, 1922 (repr.).

A repetition of the central group in the famous painting of the same subject of 1812, which is in the Toulouse Museum.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

373 Tivoli vu des Jardins de la villa d'Este

Lent by Ernest Rouart, Paris.

Tivoli from the Gardens of the Villa d'Este. In the foreground is a stone balustrade, on which is seated an Italian boy. Beyond is a group of cypresses and the town. Inscribed: *VENTE COROT*.

Oil on canvas. 17×23⅝ in. (0.43×0.60).

Coll.: Painted in 1843. Corot, sold 1875 (95); Henri Rouart, sold 1912 (114).

Exhib.: Paris, *Exposition Corot*, Galerie Durand-Ruel, 1878 (99); Paris, *Exposition Centennale*, 1900 (126); *Cent Ans de Peinture Française*, Rue de la Ville l'Evêque, 1922 (41); Palais des Beaux-Arts, *Paysage Français de Poussin à Corot*, 1925 (59).

Lit.: *Robaut*, ii, No. 457; Meier-Graefe, *Corot*, 79 (repr.); Moreau-Nélaton, *Corot raconté par lui-même*, 1924, i, 57 (repr.); Lafargue, *Corot*, 1926, pl. 22; *Catalogue Vente Henri Rouart*, 1912, 114 (repr.); *Le Paysage Français de Poussin à Corot*, 1926, 108, No. 59 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

374 La Femme au Perroquet

Lent by the Musée de Lyon.

The Woman with the Parrot. She reclines on silk draperies, her left hand hanging down to play with a parrot. Signed: *Eug. delacroix*, and dated *1827*.

Oil on canvas. 9½×12⅝ in. (0.24×0.32).

Given to the Museum by M. Couturier du Royas, 1897.

Exhib.: Salon, 1827; Louvre, *Delacroix*, 1930 (44).

Lit.: Robaut, *L'Œuvre de Delácroix*, 1885, No. 383; Moreau-Nélaton, *Delacroix raconté par lui-même*, i, 141 (repr.); Escholier, *Delacroix*, 1926–29, i, 214; ii, 186 (repr.).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

375 Eugène Delacroix en costume d'Hamlet

Lent by Paul Jamot, Paris.

Eugène Delacroix as Hamlet. Dressed entirely in black, against a green background.

Oil on canvas. 15¾×12¼ in. (0.40×0.31).

Coll.: Hippolyte Carrier; Robaut; Chéramy.

Exhib.: Paris, Galerie Charpentier, *L'Art et la Vie Romantique*, Feb.-March, 1923; Paris, Paul Rosenberg, *Delacroix*, 1926 (2); Louvre, *Delacroix*, 1930 (5).

Lit.: Robaut, *L'Œuvre de Eugène Delacroix*, 1885, No. 40; Escholier, *Delacroix, Peintre, Graveur et Écrivain*, 1926, i, 55 (repr.); J. L. Vaudoyer; *Gazette des Beaux-Arts*, April, 1923, 196 (repr.).

Painted 1821. Given by the painter to his friend Hippolyte Carrier.

Inscribed on the back of the picture: "Raveswood" or "à Raveswood" for "Ravenswood," the name by which Delacroix used to call Carrier.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

376 Don Quichotte et Sancho Panza

Lent by Samuel Courtauld, London.

Don Quixote and Sancho Panza, riding through a deep ravine.

Oil on canvas. 39⅜×29⅛ in. (1.00×0.74).

Coll.: A. Vollard.

Exhib.: Paris, *Exposition Rétrospective des Œuvres de Daumier*, 1901; Basle, *l'Art Français*, 1922; London, National Gallery, Millbank, 1927.

Lit.: Klossowsky, *H. Daumier*, 1908, 31, No. 51 (repr.); E. Fuchs, *Der Maler Daumier*, 1927, 165 (repr.).

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

377 Hameau-Cousin à Gréville

Lent by the MUSÉE DES BEAUX-ARTS DE REIMS.

The Hamlet of Cousin near Gréville. A man, on a ladder, is re-thatching one of the roofs. In the foreground, a peasant loading pack-horses. Signed: *J. F. Millet.*

Oil on canvas. 28⅛×35¼ in. (0.714×0.92).

Begun in 1855 and finished in 1874.

Coll.: Bequeathed to the Museum by M. Henri Vasnier, 1907.

Lit.: Moreau-Nélation, *Millet raconté par lui-même*, 1921, ii, 13 (repr.); M. Sartor, *Catalogue de la Collection H. Vasnier au Musée de Reims*, 1913, No. 190.

GÉRICAULT, JEAN-ANDRÉ-THÉODORE

1791 Rouen—Italy—London—Paris 1824.

378 Le Derby d'Epsom en 1821

Lent by the MUSÉE DU LOUVRE, PARIS.

The Derby of 1821. Four horses with jockeys in gay colours gallop over green turf. Stormy sky.

Oil on canvas. 34⅝×47¼ in. (0.88×1.20).

Painted in 1821. Coll.: Chérubini; Laneuville. Acquired by the Louvre in 1866.

Lit.: Clément, *Géricault, Étude biographique et critique*, 1868, 225, 310, No. 134; Rosenthal, *Géricault* (Maîtres de l'Art), 1906, 112–114, 124 (repr.); Régamey, *Géricault*, 1926, 44, pl. 23; L. Hautecœur, *La Peinture au Musée du Louvre, École Française, XIX^{e} Siècle*, i, 57 (repr.).

Painted for M. Elmon, with whom Géricault stayed during his visit to London.

DAUBIGNY, CHARLES-FRANÇOIS

1817 Paris—Rome—London—Paris 1878.

379 Clair de Lune

Lent by Sir Michael Sadler, Oxford.

Moonlight. A glade in a wood, on an August night. Inscribed : *VENTE DAUBIGNY*.

Oil on canvas. 20⅛ × 31⅛ in. (0.51 × 0.79).

Coll. : Van Wisselingh.

Formerly entitled *Coucher de Soleil* (" Sunset ").

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—Barbizon 1875.

380 Portrait d'un Officier de Marine

Lent by the Musée de Rouen.

A Naval Officer. He wears naval uniform with a sword, and the Cross of the Legion of Honour. Signed : *F. Millet.*

Oil on canvas. 31½ × 25¼ in. (0.80 × 0.64).

Acquired by Rouen Museum in 1893 from M. Soclet of Le Havre.

Lit. : Moreau-Nélaton, *Millet raconté par lui-même*, 1921, i, 51 (repr.) ; Gsell, *Millet*, 1928, pl. 5 ; Paul Lafond, *Revue de l'Art ancien et moderne*, 1898, 167 ; Gonse, *Les Chefs-d'œuvre des Musées de France*, 1900, i, 294 (repr.) ; M. Nicolle, *Cat. Musée de Rouen, Coll. Memoranda*, 54 (repr.).

Painted in 1845 at le Havre, where Millet painted several sailor portraits.

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—Barbizon 1875.

381 L'homme à la houe

Lent by Mrs. W. H. Crocker, San Francisco.

The Man with the Hoe. A peasant in white shirt and blue trousers, wearing sabots and leaning heavily on a hoe. In the background a woman burning weeds. Signed : *J. F. Millet.*

Oil on canvas. 31½ × 39 in. (0.80 × 0.99).

Painted in 1862. Bought by Blanc in 1863.

Exhib. : Paris, Salon, 1863.

Lit. : Moreau-Nélaton, *Millet raconté par lui-même,* 1921, ii, 118 (repr.) ; P. Gsell, *Millet,* 1928, 38, 599.

DAUBIGNY, CHARLES FRANÇOIS

1817 Paris—Rome—London—Paris 1878.

382 Bords de l'Oise

Lent by the MUSÉE DES BEAUX-ARTS DE REIMS.

On the Banks of the Oise. Cows going down to drink. Signed : *Daubigny.*

Oil on panel. 12⅝×22⅜ in. (0.32×0.57).

Coll. : Clapisson Sale ; Vasnier, Reims ; Bequeathed to the Museum by Henri Vasnier, 1907.

Exhib. : Paris, *Exposition Centennale,* 1900.

Lit. : M. Sartor, *Catalogue de la Collection Vasnier au Musée de Reims,* 1913, 76, and 5 (repr.).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

383 La Sérénade

Lent by SIR MICHAEL SADLER, OXFORD.

The Serenade. A man singing to a guitar ; two other figures with him.

Oil on panel. 11⅞×15⅜ in. (0.30×0.39).

Coll. : Van Wisselingh.

Exhib. : Norwich, *Centenary of Norwich Museum,* 1925 (43).

Repr. : Michael Sadler, *Daumier,* 1924, pl. 48 ; Fuchs, *Der Maler Daumier,* 1927, 116 (8) (repr.).

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

384 La Neige

Lent by H. C. COLEMAN, LONDON.

A Snow Scene. Signed and dated : *G. Courbet '68.*

Oil on canvas. 23⅝×35 in. (0.60×0·89).
Coll.: Purchased in Paris.
Exhib.: Manchester (Agnew), 1923.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

385 Hamlet et Horatio au Cimetière

Lent by the MUSÉE DU LOUVRE, PARIS.

Hamlet and Horatio in the Graveyard. Hamlet wears a black cloak and a cap with a long feather. One of the grave-diggers holds out Yorick's skull towards him. Signed: *Eug. Delacroix*, and dated *1839*.

Oil on canvas. 32¼×26 in. (0.82×0.66).

Acquired by the Duc d'Orléans, 1839; Duchesse d'Orléans sale, 1853, No. 19. Acquired by Maurice Cottier, who bequeathed it to the Louvre, 1903.

Exhib.: Salon, 1839 (525); Paris, *Exposition Universelle*, 1855 (2936); École des Beaux-Arts, *Delacroix*, 1885 (49); Louvre, *Delacroix*, 1930 (95).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 694; Moreau-Nélaton, *Delacroix raconté par lui-même*, i, 196 (repr.); Escholier, *Delacroix*, 1926–29, ii, 91, 256 (repr.); Jamot, *La Peinture au Musée du Louvre, École Française, XIX^e Siècle*, 2^e partie, 21 (repr.).

Delacroix painted other compositions of the same subject, differing from this. One, dated 1859, is in the Louvre (Collection Thomy-Thierry).

MONTICELLI, ADOLPHE-JOSEPH-THOMAS

1824 Marseilles—Marseilles 1886.

386 Le Cheval Blanc

Lent by the CORPORATION ART GALLERY, GLASGOW.

The White Horse. A group of gaily dressed ladies and gentlemen seated on the bank of a stream, listening to the music of a guitar. In the middle distance, a man on a white horse.

Oil on panel. 15¾×23¼ in. (0.40×0.59).

Coll.: Carfrae Alston.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

387 Portrait de Courbet, dit "Courbet au chien noir."

Lent by the PALAIS DES BEAUX-ARTS DE LA VILLE DE PARIS.

Portrait of Courbet, called "Courbet with the black dog." The artist is sitting at the entrance to the grotto of Plaisir-Fontaine in the Doubs; with a black spaniel by his side. Signed: *Gustave Courbet*, and dated *1842*.

17¾ × 21¼ in. (0.45 × 0.54).

Given by Mlle. Juliette Courbet to the Palais des Beaux-Arts.

Exhib.: Salon, 1844; Paris, *Exposition Centennale de 1900*; Palais des Beaux-Arts, *Courbet*, 1929 (3).

Lit.: G. Riat, *Gustave Courbet*, 1906, 34 (repr.); L. Bénédite, *Gustave Courbet*, 1911, 17, pl. i; Ch. Léger, *Courbet*, 1926, 31.

The first picture shown by Courbet at the Salon.

BARYE, ANTOINE

1795 Paris—Paris 1875.

388 Jaguar devorant un Lièvre

Lent by the MUSÉE DU LOUVRE.

Jaguar devouring a Hare. Signed: *A. L. Barye.*

Bronze. 16½ × 37⅜ in. (42 × 95 cm.).

Given to the Musée du Louvre by M. Zoubaloff in 1912, together with the original plaster. The Louvre also possesses the bronze bought from the artist by the State in 1852.

Lit.: E. Guillaume, *Préface au Catalogue de l'Exposition du Monument Barye*, 1889; Léon Bonnat, *Barye, Gazette des Beaux-Arts*, 1889; Roger Ballu, *Barye*, 1890; Luc Benoist, *La Sculpture Romantique*, 1928; *Catalogue des Sculptures Modernes du Musée du Louvre*, No. 910.

GALLERY IX

PAINTINGS AND SCULPTURE.

BOURDELLE, ANTOINE

1861 Montauban—Paris 1929.

389 Ingres

Lent by the Bibliothèque d'Art et d'Archéologie de l'Université de Paris.

Bust, nude, the head raised.

Bronze. H. 25¼ in. (64 cm.).

Executed in 1908, and cast by A. A. Hébrard for M. Doucet, who presented it to the University of Paris.

Exhib.: Paris, Orangerie, *Bourdelle*, 1931 (44).

Lit.: Librairie de France, *L'Œuvre de Bourdelle*; F. Fosca, *Bourdelle*, 1928; A. Fontainas, *Bourdelle*, 1930.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

390 La Dame en Gris

Lent by Dr. Georges Viau, Paris.

The Lady in Grey. She is seated on a brown sofa and wears a small black bonnet with a rose and a black scarf. Her grey dress has a black border. Yellow-grey and pink background.

Oil on canvas. 36¼×29½ in. (0.92×0.75).

In the first Degas sale, 1918, No. 75.

Exhib.: Paris, Georges Petit, *Degas*, 1924 (49); Louvre (Orangerie), *Degas, Portraitiste et Sculpteur*, 1931 (34).

Lit.: Jamot, *Degas*, 1924, 49 (repr.); *Catalogue Ière Vente Degas*, 1918, 42 (repr.); Waldemar Georges, *L'Amour de l'Art*, 1925, 362 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

391 Mlle. Fiocre dans le Ballet de *La Source*

Lent by the Brooklyn Museum, New York.

She is seated at the foot of a rock on the edge of a pool, wearing a long pale blue dress and a high headdress with a veil. An attendant touches the strings of a mandoline; another crouches on the ground beside a horse drinking from the pool.

Oil on canvas. 51⅛×56⅝ in. (1.30×1.44).

Painted in 1868. First Degas sale, 1918 (8) ; sale at Seligmann's, 1921. With Durand-Ruel.

Exhib. : Salon, 1868 (686) ; Louvre (Orangerie), *Degas, Portraitiste et Sculpteur*, 1931 (37A).

Lit. : P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1912, 39 ; Jamot, *Degas*, 1924, 57 (repr.) ; *Catalogue Vente Degas*, 1918 (repr.) ; Jamot, *Gazette des Beaux-Arts*, 1918, 148 (repr.) ; Lafond, *Degas*, 1919, ii, 12 (repr.), i, 86.

A study for the picture is in the collection of Mme. Friedmann (Exhib. Orangerie, 1931, 38).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

392 Les Joueurs de Cartes

Lent by SAMUEL COURTAULD, LONDON.

The Card Players. Two men seated at a table, playing cards, the one to the left smoking a clay pipe.

Oil on canvas. 23¼×27⅞ in. (0.59 × 0.71).

Coll. : J. Elias, Berlin ; J. B. Stang, Oslo.

Exhib. : Paris, Galerie Pigalle, 1929 (8).

Lit. : Meier-Graefe, *Cézanne*, 1922, 236 (repr.) ; *La Renaissance*, 1929, 96 (repr.).

Replicas of this picture are in the Louvre and Pellerin Collection.

GROS, BARON ANTOINE-JEAN

1771 Paris—Geneva—Paris 1835.

393 Le Général Fournier-Sarlovèze

Lent by the MUSÉE DU LOUVRE, PARIS.

He has dismissed the envoy who summoned him to surrender when attacked by Galician insurgents at Lugo in 1809. He wears red breeches, a blue dolman with a claret-coloured lining, and a maroon jacket embroidered with gold. A *pentimento* of a former position of his left leg is visible. At his feet the torn summons. In the background the army with artillery beginning to fire again. Signed : *Gros*.

Oil on canvas. 98×68⅞ in. (2.49×1.75).

Painted in 1812. Given by M. Achille Fournier-Sarlovèze to the Musée de Versailles in 1854 ; came to the Louvre in 1889.

Exhib. : Salon, 1812 ; Paris, *Exposition Centennale*, 1889.

Lit. : Delestre, *Gros, sa Vie et ses Ouvrages*, 1895, 229 ; L. Hautecœur, *La Peinture au Musée du Louvre, École Française XIX^e Siècle*, i, 27 (repr.).

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—Barbizon 1875.

394 Le Printemps

Lent by the Musée du Louvre, Paris.

Spring. A view at Barbizon. A field traversed by a path between fruit trees, whose fresh green stands out against a dark sky in which is seen a brilliant rainbow. Signed : *J. F. Millet.*

Oil on canvas. 33½×43⅜ in. (0.85×1.10).

Ordered by M. Frédéric Hartmann in 1868 ; finished 1873. Coll. : Hartmann, sold 1881 (9) ; bought back by Mme. Hartmann, who gave it to the Louvre, 1887.

Lit. : Moreau-Nélaton, *Millet raconté par lui-même*, 1921, iii, 40, 91 (repr.) ; P. Jamot, *La Peinture au Musée du Louvre, École Française XIX^e Siècle*, 2^{me} partie, pl. 56.

Frédéric Hartmann, manufacturer, of Munster, and friend of Théodore Rousseau, commissioned Millet to paint four pictures of the seasons of equal size. The painter died before the last was finished.

MANET, EDOUARD

1832 Paris—Paris 1883.

395 La Brioche

Lent by Leonard Gow, Craigendorran.

A large *brioche*, a pink rose, grapes, peaches and plums, and an enamelled box on a table covered with a white cloth. Signed : *Manet*, and dated *1870*.

Oil on canvas. 24¾×31½ in. (0.63×0.80).

Coll. : J.-B. Faure, Paris ; with Durand-Ruel, New York.

Exhib. : École des Beaux-Arts, *Exposition Rétrospective des Œuvres de Manet*, 1884 ; London, Lefèvre Galleries, June, 1923 (15) ; Glasgow, Lefèvre Galleries, August, 1923.

Lit. : *Duret*, No. 223, 248 ; Meier-Graefe, *Edouard Manet*, 1912, No. 83 ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 44 (repr.) ; A. Tabarant, *Manet*, 1931, No. 154.

MANET, EDOUARD

1832 Paris—Paris 1883.

396 Le Bon Bock

Lent by CARROLL TYSON, PHILADELPHIA.

A Good Glass of Beer. A fat bearded man, wearing an otter fur cap, holding a glass of beer. Signed on the table : *Manet*, and dated *1873*.

Oil on canvas. 37×32⅝ in. (0.94×0.83).

Sold by Manet to the singer Faure in 1873. Coll. : Durand Ruel ; Cassirer, Berlin ; Arnhold, Berlin ; Paul Rosenberg. With Wildenstein, New York ; Alexander Reid, Glasgow.

Exhib. : Salon, 1873 ; École des Beaux-Arts, *Manet*, 1884 (67) ; Paris, *Exposition Universelle*, 1889 (489) ; London, Agnew, *Masterpieces of French Art*, 1923 (10).

Lit. : *Duret*, 77 sqq., No. 151 ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 1 (repr.) ; Tabarant, *Manet*, 1931, No. 183 ; Meier-Graefe, *Edouard Manet*, 1912, 211 (repr.).

The sitter is the engraver E. Bellot, one of the habitués of the Café Guerbois, where the Impressionists used to foregather.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

397 Comte Stanislas Kostka Potocki

Lent by COUNT ADAM BRANICKI, WILLANOW, POLAND.

He rides a white horse and wears tight yellow breeches, a soft white shirt, and a waistcoat crossed by the ribbon of the White Eagle of Poland. Signed on the collar of the dog which barks at the horse's feet : *David*, and dated *1781*.

Oil on canvas. 119¾×85⅞ in. (3.04×2.18).

Begun in Rome in 1780 by order of the King of Naples ; finished in Paris in 1781.

Exhib. : Salon, 1781 (313) ; Palais des Beaux-Arts, *David et ses Élèves*, 1913 (16).

Lit. : J. David, *Le Peintre L. David*, 1880, 634 ; *Cat. Exposition David et ses Élèves*, 1913, No. 16 (repr.) ; Cantinelli, *David*, 1930, No. 31 (repr.).

ROUSSEAU, PIERRE-ETIENNE THÉODORE

1812 Paris—Barbizon 1867.

398 Le Pêcheur Matinal

Lent by Mrs. William Goadby Loew, New York.

The Fisherman: Early Morning. He and his dog are leaving a pool. Signed: *TH. Rousseau.*

Oil on canvas. 38⅝×53½ in. (0.98×1.36).

Painted in 1853. Coll.: Madame Isaac Péreire; Collot; Duc de Morny; de Ferrol; Gesl, Vienna; Gavet.

Lit.: Sensier, *Souvenirs sur Théodore Rousseau*, 1872, 220.

MANET, EDOUARD

1832 Paris—Paris 1883.

399 Les Bulles de Savon

Lent by Adolphe Lewisohn, New York.

Soap Bubbles. A boy holds to his mouth a long straw, from which he blows a bubble. In his other hand is a small porcelain basin. Signed: *Manet.*

Oil on canvas. 39⅜×32¼ in. (1.00×0.82).

Sold by Manet to Henri and Albert Hecht in January, 1872.

Coll.: Pontremoli; Georges Bernheim. With Knoedler.

Exhib.: École des Beaux-Arts, *Manet*, 1884 (45); New York, Galerie Durand-Ruel, 1926; New York, *Knoedler*, 1931.

Lit.: *Duret*, No. 96; Meier-Graefe, *Edouard Manet*, 1912, fig. 74; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 109 (repr.); Tabarant, *Manet*, 1931, No. 131.

Probably painted in 1867. Manet made an etching from the picture (Moreau-Nélaton, *Manet graveur et lithographe*, No. 36).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

400 Un Bureau de Coton à la Nouvelle-Orléans

Lent by the Musée de Pau.

A Cotton Exchange at New Orleans. The old gentleman dressed in black and wearing a top-hat is M. Musson. The young man seated in the centre, wearing a black coat and grey trousers and holding a newspaper, is René Degas, the artist's brother and son-in-law of M. Musson. Signed: *Degas, N^{lle} Orléans*, and dated: *1873*.

Oil on canvas. 29⅛×36⅛ in. (0.74×0.92).

Acquired by the Museum in 1878.

Exhib.: Paris, *Deuxième Exposition des Impressionistes*, 1876 (as *Portraits dans un Bureau, Nelle Orléans*); Paris, Georges Petit, *Exposition Degas*, 1924 (43); Paris, *Exposition Coloniale*, 1931.

Lit.: P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1912, pl. xvii; Lafond, *Degas*, 1918, i, 86 (repr.); Meier-Graefe, *Degas*, 1924, pl. 10; Jamot, *Degas*, 1924, 73 (repr.); Jamot, *Gazette des Beaux-Arts*, 1918, 133 (repr.).

Repr.: Georges Petit, *Catalogue de l'Exposition Degas*, 1924; J. B. Manson, *Degas*, 1927, pl. 17.

INGRES, JEAN-ANTOINE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

401 Bonaparte, Premier Consul

Lent by the Musée de Liège.

In full red uniform pointing to a paper inscribed *Faub . . . d'Amercœur rebâti* . . . Between the window curtains is a view of the new church of the Faubourg d'Amercœur. Signed: *Ingres*, and dated *an XII*.

Oil on canvas. 89×56¾ in. (2.26×1.44).

Ordered by the First Consul in 1803 for the town of Liège.

Exhib.: Paris, Galerie Georges Petit, *Ingres*, 1911 (6); Brussels, *David et son Temps*, 1926 (46).

Lit.: Lapauze, *Ingres*, 1911, 57, 63 (repr.); L. Bénédite, *Gazette des Beaux-Arts*, 1921, iii, 333 (repr.).

Repr.: Classiques d'Art, 1930, *Ingres*.

Bonaparte was particularly anxious to leave the town of Liège a memento of the reconstruction of the Faubourg d'Amercœur. A pen and wash sketch for the picture exists (see Lapauze, *loc. cit.*, 62).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

402 Portrait de Mme. Jeantaud

Lent by Mme. Jacques Doucet, Paris.

Portrait of Mme. Jeantaud. She wears a light greyish-brown dress, black cape, a muff and a little straw hat with pinkish bows. She looks at herself in a long glass. On the right an armchair upholstered in a soft blue. Signed: *Degas.*

Oil on canvas. 29⅛×33½ in. (0.74×0.85).

Coll.: Painted about 1874.

Exhib.: Paris, Galerie Georges Petit, *Exposition Degas*, 1924 (50); Amsterdam, *Exp. retrosp. d'Art Français*, 1926 (41); Paris (Orangerie), *Degas portraitiste et Sculpteur*, 1931 (56).

Repr.: P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1907, pl. xxiv; Jamot, *Degas*, 1924, pl. 34; *Catalogue de l'Exposition Degas*, George Petit, 1924, 39; *Catalogue de l'Exposition Degas*, Orangerie, 1931, pl. viii.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

403 Biche forcée sur la Neige

Lent by VICOMTE DE DOUVILLE-MAILLEFEU, PARIS.

A Hind driven on to a Snowdrift. In the background five hounds are in pursuit, with two huntsmen. Signed: *G. Courbet.*

Oil on canvas. 35¾×56⅞ in. (0.91×1.47).

Bought by Comte de Douville-Maillefeu in 1867 after an exhibition of Courbet's works.

Exhib.: Salon, 1857; Paris, *Exposition Centennale*, 1889; Vienna, *Exposition de la Vénerie*, 1910; Palais des Beaux-Arts, *Courbet*, 1929 (66).

Lit.: G. Riat, *Courbet*, Paris, 1906, 151 (repr.); Ch. Léger, *Courbet*, 1926, 71; *Catalogue de l'Exposition Courbet*, Palais des Beaux-Arts, 1929 (repr.); C. Gronkowski, *Gazette des Beaux-Arts*, 1929, ii, 36 (repr.).

Painted c. 1856–1857.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

404 La Femme à la Mandoline

Lent from the X COLLECTION.

The Woman with the Mandoline. She wears a low-necked blue dress with wide sleeves and a big black hat. Signed: *COROT.*

Oil on canvas. 44×34⅝ in. (1.12×0.88).

Given by Corot to M. Demeur-Charton, 1873. Coll.: Patou, sold 1883 (55); Montaignac; Desfossés, sold 1899 (12); Ernest Cognac; Dufayel; Rivet.

Exhib.: Paris, *Exposition Centennale*, 1889 (150); Paris, Galerie Rosenberg, 1925 (2); Paris, *Corot, Figures et paysages d'Italie*, Galerie Rosenberg, 1930 (27); New York, *Corot-Daumier*, 1930.

Lit.: *Robaut*, ii, No. 1060; Bouyer, *Revue de l'Art Ancien et Moderne*, 1909, ii, 301 (repr.); P. Goujon, *Gazette des Beaux-Arts*, 1909, ii, 473 (repr.); *Catalogue Corot-Daumier Exhibition*, New York, 1930 (repr.).

Painted c. 1850–55.

MANET, EDOUARD

1832 Paris—Paris 1883.

405 Un Bar aux Folies Bergère

Lent by Samuel Courtauld, London.

A bar at the Folies Bergère, Paris. The foyer of the music-hall and a part of the auditorium, with a figure on a trapeze in an upper corner, are reflected in a mirror behind the barmaid. Signed on a bottle and dated: *Manet 1882*.

37¾×50 in. (0.96×1.27).

Coll.: Manet, sold Paris, 1884 (7); E. Chabrier; Auguste Pellerin, Paris; Hatvany, Budapest.

Exhib.: Salon, 1882; Paris, *Exposition Manet*, 1884 (112); Paris, *Exposition Universelle*, 1900 (448); Paris, Salle Bernheim, *des 35 Manet de la Collection Pellerin*, 1910 (20); Munich, Moderne Galerie, 1910 (2); London, Grafton Galleries, 1910–11 (7); Paris, Joyaut et Cie, 1912 (26); Copenhagen, 1914; London, National Gallery, Millbank, 1926.

Lit.: *Duret*, 195, 196, [illegible]1, 279, No. 293 (repr.); Meier-Graefe, *Manet*, 1912, 279, 280, 317, 318 (repr.); Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 91, sqq., 107, 113 (repr); Tabarant, *Manet*, 1931, No. 369.

An oil study for this picture, showing some important variations, was exhibited at the Matthiesen Galleries, Berlin, 1928 (73), coming from the Eissler Collection, Vienna.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

406 La Danseuse

Lent by Joseph Widener, Philadelphia.

The Dancer. A little girl wearing a bluish-white tulle ballet-skirt, a blue ribbon round her waist, and another holding her light brown hair. Signed: *A. Renoir*, and dated 74.

Oil on canvas. 55⅞×36⅝ in. (1.42×0.93).

Exhib.: Paris, Nadar, *Exposition des Impressionistes*, 1874.

Lit.: Meier-Graefe, *Renoir*, 1929, 74 (repr.); Duret, *Manet and the French Impressionists*; Jamot, *Gazette des Beaux-Arts*, 273 (repr.); *Paintings in the Collection of J. Widener*, 1931, No. 85.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

407 Le Christ sur le lac de Génézareth

Lent by PAUL CASSIRER, AMSTERDAM.

Christ on the Lake of Gennesaret. In front, Christ sleeps, whilst the apostles and oarsmen make gestures of terror. Signed: *Eug. Delacroix.*

Oil on canvas. 19⅝×24 in. (0.50×0.61).

Painted in 1853. Coll.: Gallimard; Perreau; Bourruet-Aubertot; John Saulnier Frémyn, sold 1875; R. L. L., sold 1876.

Exhib.: École des Beaux-Arts, *Delacroix*, 1864.

Lit.: Robaut, *L'Œuvre de Eugène Delacroix*, 1886, No. 1215; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 115 (repr.).

Delacroix painted several differing versions of the subject.

PUVIS DE CHAVANNES, PIERRE-CECIL

1824 Lyons—visited Italy—Paris 1898.

408 Les Vendanges

Lent by ALEX. REID AND LEFÈVRE, LONDON.

The autumn harvest. Under a leafy pergola a man, clad in a girdle of fig-leaves, and with a wreath of fig-leaves on his head empties a basket of fruit into another basket held by two women. Signed: *P.P.CH.*, and dated *1865*.

Oil on canvas. 41×58⅝ in. (1.04×1.40).

Coll.: Paul Gallimard, Paris; with Lefèvre.

Exhib.: Glasgow, Lefèvre Galleries, October, 1930 (5).

Repr.: *Les Arts*, September, 1908, No. 81 (repr.).

Study for the fresco *Ave Picardia Nutrix* in the Musée de Picardie at Amiens. In the finished version the group of the man on the ladder and the two women with him alone is retained.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

409 Le Drame

Lent by the Neue Staats Galerie, Munich.

The Play. Spectators throng the foreground. Seen at an angle in the background is the stage on which lies a dead man, while another man threatens a fainting woman. Signed: *H. Daumier.*

Oil on canvas. 38⅛×35 in. (0.97×0.89).

Given by Baron von Cramer Klett to the Neue Staats Galerie, Munich, 1913.

Exhib.: Paris, Galerie Durand-Ruel, *Daumier*, 1878 (42); École des Beaux-Arts, *Daumier*, 1901 (82).

Lit.: Klossowsky, *Honoré Daumier*, 1908, No. 105; Fuchs, *Der Maler Daumier*, 1927, 48 (repr.).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

410 Le Repos des Saltimbanques

Lent by Arthur Sachs, New York.

Mountebanks resting. Seated round a table; one pours wine out of a jug, another, dressed as Pierrot, looks at the third. Signed: *H. Daumier.*

Oil on canvas. 21¼×26 in. (0.54×0.66).

Coll.: Joubert; Stillmann.

Exhib.: Paris, École des Beaux-Arts, *Daumier*, 1901 (62); New York, Museum of Modern Art, 1930.

Lit.: Klossowsky, *H. Daumier*, 1908, No. 204 (repr.); Fuchs, *Der Maler Daumier*, 1927, No. 131 (repr.); Escholier, *Daumier*, 1913, 8 (repr.).

Repr.: M. Sadleir, *Daumier*, 1924, pl. ix.

RUDE, FRANÇOIS

1784 Dijon—Paris 1855.

411 Tête de Guerrier, du Groupe du *Départ des Volontaires*

Lent by the Musée de Dijon.

Head of a soldier from the group of the *Departure of the Volunteers.*

Bronze. H. 18⅞ in. (48 cm.).

A study for the high relief on the Arc de Triomphe de l'Etoile at Paris, executed by Rude in 1835. Model one-third of the original size. Bequeathed by Mme. Fr. Cabet to the Museum in 1875.

Lit. : L. de Fourcauld, *François Rude*, 1904 ; Calmette, *Rude* ; Luc Benoist, *La Soulpture Romantique*, 1928.

DAVID D'ANGERS, PIERRE-JEAN

1788 Angers—Paris, Rome, England—Paris 1856.

412 Paganini

Lent by the Musée David d'Angers, Angers.

A bust with part of the neck and shoulders.; the pupils of the eyes are absent as in antique statues. Inscribed : *Nicolò Paganini.*

Bronze. H. 24 in. (61 cm.).

Executed in 1833.

Exhib. : Paris, *Exposition Centennale de l'Art Français*, 1900.

Lit. : H. Jouin, *David d'Angers, sa Vie, son Œuvre*, 1878 ; Luc Benoist, *La Sculpture Romantique*, 1928.

MANET, EDOUARD

1832 Paris—Paris 1883.

413 Le Bateau de Folkestone

Lent by Carroll Tyson, Philadelphia.

The Folkestone Boat. The scene is the quay at Boulogne. The lady on the left in a light dress holding a parasol is Mme. Edouard Manet, with her son. Signed : *Manet.*

Oil on canvas. 23¼×28¾ in. (0.59×0.73).

Sold by Manet to Durand Ruel, 1872. Coll. : Hoschedé, sold 1878 (46), bt. Albert Hecht ; Hugo von Tschudi, Munich ; Paul Rosenberg.

Lit. : *Duret*, No. 114 ; Meier-Graefe, *Edouard Manet*, 1912, fig. 86 ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 111 (repr.) ; Tabarant, *Manet*, 1931, No. 143.

Painted in 1869 from a window of the Hotel Folkestone at Boulogne-sur-Mer, where Manet was staying with his family. Manet painted another very similar picture of the same subject, but not developed so far, which is in the Oskar Reinhart Collection, Winterthur.

MANET, EDOUARD

1832 Paris—Paris 1883.

414 Vue de l'Exposition Universelle

Lent by the NATIONAL GALLERY, OSLO.

View of the Paris Exhibition of 1867, seen from the hill of the Trocadéro. The pavilions of the Exhibition are in the background. A balloon is in the sky. Inscribed in the writing of Madame Manet : *E. Manet.*

Oil on canvas. 42½×77⅛ in. (1.08×1.96).

Painted 1867. Coll. : Manet, sold 1884 (67) ; Mme. Besnard ; Auguste Pellerin ; Mme. Angelet-Tryggvesagen, Oslo.

Exhib. : École des Beaux-Arts, *Manet*, 1884 (41).

Lit. : *Duret*, No. 92 ; Meier-Graefe, *Edouard Manet*, 1912, 326 ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 92 (repr.) ; Jamot, *Gazette des Beaux-Arts*, 1927, i, 30. (repr.) ; Tabarant, *Manet*, 1931, No. 126.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

415 La Loge

Lent by SAMUEL COURTAULD, LONDON.

The Box. A lady in a black and white striped dress and gentleman in evening dress at the theatre. Signed and dated : *A. Renoir*, and dated *'74*.

Oil on canvas. 31½×25¼ in. (0.80×0.64).

Coll. : Dolfus, sold Hôtel Drouot, 1912.

Exhib. : Paris, Galerie Nadar, 1874 (142) ; Galerie Durand-Ruel, *Exposition Renoir*, 1892 (63) ; Paris, *Exposition Universelle*, 1900 (562) ; Vienna, *Exposition Sécession*, 1903 (47) ; Budapest, 1903 (42) ; Brussels, *La Libre Esthétique*, 1904 (128) ; London, Grafton Galleries, 1905 (251) ; Vienna, *Exposition Sécession*, 1925 (60) ; Norwich, *Centenary of Norwich Museum*, 1925 (59) ; London, National Gallery, Millbank, 1926.

Lit. : *La Revue d'Art*, 1899 (repr.) ; Duret, *Kunst und Künstler*, Berlin, 1906 (repr.) ; Rivière, *Renoir et ses Amis*, 1921, 17 (repr.) ; Meier-Graefe, *Renoir*, 1929, 72 (repr.).

Repr. : Waldmann, *Realismus und Impressionismus*, 1927, 447.

The figures are portraits of Renoir's brother and a model Nini.

MANET, EDOUARD

1832 Paris—Paris 1883.

416 Les Paveurs de la Rue de Berne

Lent by MRS. SAMUEL COURTAULD, LONDON.

Road repairs in the Rue de Berne, Paris. Signed : *Manet.*

Oil on canvas. 25⅝×31⅞ in. (0.65×0.81).

Coll. : Manet, sold 1878 ; Madame Chocquet, Paris, 1899 ; with Cassirer, Berlin ; Haentschel, Paris.

Exhib. : Paris, Salon d'Automne, 1905.

Lit. : *Duret*, No. 243 ; Meier-Graefe, *Edouard Manet*, 1912, 261, No. 154 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 46, 57 (repr.) ; Tabarant, *Manet*, 1931, No. 277.

Painted 1878, from the window of Manet's studio, from which there was a view straight up the Rue de Berne, then called the Rue Mosnier. Tabarant (*loc. cit.*) mentions four paintings and one watercolour of the same subject.

MANET, EDOUARD

1832 Paris—Paris 1883.

417 Chez le Père Lathuille

Lent by the MUSÉE DES BEAUX-ARTS, TOURNAI.

In the garden of the restaurant *Au Père Lathuille*, 7 Avenue de Clichy, a couple of lovers are seated at a table. A waiter stands in the background, holding a coffee-pot. Signed : *Manet*, and dated *1879*.

Oil on canvas. 36⅝×44⅛ in. (0.93×1.12).

Coll. : Manet, sold 1884 (6), bt. Théodore Duret ; Duret; sold 1894 (18), bt. Faure ; Henri Van Cutsem, Brussels, who bequeathed it to the Museum.

Exhib. : Salon, 1880 ; École des Beaux-Arts, *Exposition Manet*, 1884 (94).

Lit. : *Duret*, No. 257 ; Meier-Graefe, *Edouard Manet*, 1912, 266 (repr.) ; Jamot, *Gazette des Beaux-Arts*, 1927, i, 46 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 62 sqq. (repr.) ; Tabarant, *Manet*, 1931, No. 302.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

418 La Source

Lent by ALEX. REID AND LEFÈVRE, LONDON.

The Spring. A woman in white drapery standing near a spring. Signed : *Renoir.*

Oil on canvas. 51⅛ × 30¾ in. (1.30 × 0.78).

Coll. : Durand Ruel, Paris ; Prince de Wagram, Paris.

Exhib. : New York, *The Classical Period of Renoir*, 1875–1886, 1929 (6, repr. in catalogue) ; London, Lefèvre Galleries, *Renoir and the Post-Impressionists*, 1930 (2).

Lit. : G. Coquiot, *Renoir*, 1925, 224 ; Meier Graefe, *Renoir*, 1929, 79 (repr.).

Repr. : G. Rivière, *Renoir et ses Amis*, 1921, 49 ; *Apollo*, June, 1930.

Painted 1877–78. The model for the picture was Madame Henriot, who sat to Renoir many times.

MANET, EDOUARD

1832 Paris—Paris 1883.

419 Argenteuil : Les Canotiers

Lent by the MUSÉE DES BEAUX-ARTS, TOURNAI.

Boating at Argenteuil. A man, wearing a striped jersey, is talking to a woman in a blue and pink striped dress. In the background the Seine, intensely blue. Signed and dated : *Manet*, and dated *1874*.

Oil on canvas. 58⅝ × 44⅛ in. (1.49 × 1.14).

Coll. : Manet, sold 1884 (4) ; bought back by Mme. Manet ; Van Cutsem, Brussels, who bequeathed it to the Museum.

Exhib. : Salon, 1875 ; École des Beaux-Arts, *Manet*, 1884 (75) ; Paris, *Exposition Centennale*, 1889 (490).

Lit. : *Duret*, No. 171 ; Meier-Graefe, *E. Manet*, 1912, 232 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 23 (repr.) ; Tabarant, *Manet*, 1931, No. 214.

MANET, EDOUARD

1832 Paris—Paris 1883.

420 Argenteuil

Lent by SAMUEL COURTAULD, LONDON.

A woman and child standing at the river's edge, watching the sunlight play upon the boats and on the blue river. Signed and dated : *Manet '74.*

Oil on canvas. 24×39⅜ in. (0.61×1.00).

Coll. : Manet, sold Paris, 1884 ; Auguste Pellerin, Paris ; Theodor Behrens, Hamburg.

Exhib. : Paris, *Exposition Universelle,* 1900 (445) ; Paris, Galerie Bernheim, *Les 35 Manet de la Collection Pellerin,* 1910 (4) ; Munich, Moderne Galerie, 1910 (6) ; Manchester (Agnew), 1923 (22) ; Norwich, *Centenary of Norwich Museum,* 1925 (45).

Lit. : *Duret,* No. 172 ; Meier-Graefe, *Manet,* 1912, 235, No. 136 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même,* 1926, ii, 24 (repr.) ; Waldmann, *Kunst und Künstler,* viii, 387 (repr.) ; Tabarant, *Manet,* 1931, No. 216.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

421 La Remise des Chevreuils

Lent by the MUSÉE DU LOUVRE, PARIS.

The Haunt of the Deer. A rocky chasm through which flows the river Plaisir-Fontaine in the Doubs, and into which the light only penetrates through thick foliage. Signed : *Gustave Courbet,* and dated . . *66.*

Oil on canvas. 68⅞×85½ in. (1.75×2.07).

Coll. : Lepel-Cointet, acquired 1866 ; Laurent Richard ; Secrétan, sold 1890. Acquired by a group of art lovers and given to the Louvre.

Exhib. : Salon, 1866 ; Paris, *Exposition Universelle,* 1889.

Lit. : G. Riat, *Courbet,* Paris, 1906, 235 ; Ch. Léger, *Courbet,* 1926, 118 ; P. Jamot, *La Peinture de Louvre, École Française XIX^e Siècle,* iii, 12 (repr.).

PISSARRO, CAMILLE

1830 St. Thomas (West Indies)—Paris 1903.

422 La Vue de l'Ermitage près Pontoise.

Lent by MADAME BALSAN, PARIS.

Houses at the foot of a hill near Pontoise. Signed : *C. Pissarro.*

Oil on canvas. 27½×39⅜ in. (0.70×1.00).

Coll.: Lord Ivor Spencer-Churchill.

Exhib.: Louvre (Orangerie), *Pissarro*, 1930.

MANET, EDOUARD

1832 Paris—Paris 1883.

423 L'Enfant a l'Épée

Lent by the Metropolitan Museum, New York.

A Child with a Sword. He holds a heavy basket-hilted sword, of which the leather baldrick hangs down beside his leg. He is dressed in black, with a white collar and peacock-blue stockings. Signed: *Manet.*

Oil on canvas. 51½×36¼ in. (1.31×0.92).

Coll.: Durand-Ruel, bought 1872; Edwards, sold 1881. Given by Erwin Davies to the Metropolitan Museum, 1889.

Exhib.: Paris, Martinet, 1863; Paris, Pont de l'Alma, *Manet*, 1867 (4).

Lit.: *Duret*, No. 41; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 44 (repr.); Tabarant, *Manet*, 1931, No. 42. Rosenthal, *Gazette des Beaux Arts*, 1925, ii, 203 sqq. (repr.).

Painted 1861.

Etched by Manet M-N. 52 (and in three variants, M-N. 53–55).

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

424 Le Martyre de Saint Symphorien

Lent by the Cathédrale d'Autun.

The Martyrdom of St. Symphorian. The young saint having refused to sacrifice to idols has been dragged out of the city to execution. A turbulent crowd surrounds him, in which can be seen lictors and Roman legionaries. In the foreground a tripod, symbolic of Paganism, is overturned. His mother leans from the rampart to the left of the gate, with uplifted hand pointing to the skies. Signed on a pillar: *I. A. INGRES*, and dated *1834*.

Oil on canvas. 160¼×133¼ in. (4.07×3.39).

Commissioned by the State in 1824.

Exhib.: Salon, 1834; Paris, *Exposition Universelle*, 1855; Paris, *Exposition aux Profits de la Caisse de Secours des Peintres*, *Statuaires, Architectes*, 1860 ; École des Beaux-Arts, *Ingres*, 1867 (10).

Lit. : Th. Gautier, *Gazette des Beaux-Arts*, 1860, i, 323 (repr.) ; H. Lapauze, *Ingres*, 1911, 304 (repr.).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

425 Paysage à Wargemont

Lent by Walther Halvorsen, Oslo.

Landscape near Wargemont. To the left the ground slopes into a valley down which a zig-zag path winds to join a highway bordered with trees. Signed : *Renoir*, and dated *79*.

Oil on canvas. 31⅞×39⅜ in. (0.81×1.00).

Lit. : Meier-Graefe, *Renoir*, 1929, 121 (repr.).

MANET, EDOUARD

1832 Paris—Paris 1883.

426 Portrait des Parents de l'Artiste

Lent by Madame Ernest Rouart, Paris.

The Artist's Parents. Monsieur Manet is seated ; Madame Manet stands behind him. Signed : *Edouard Manet*, and dated *1860*.

Oil on canvas. 43¼×35⅜ in. (1.10×0.90).

Exhib. : Salon, 1861 ; Paris, Pont de l'Alma, *Exposition Manet*, 1867 (8) ; École des Beaux-Arts, *Manet*, 1884 (6) ; Paris, Bernheim Jeune, *Manet*, 1928 (29) ; Paris, Galerie Rosenberg, *Grands Maîtres du XIX^e^ Siècle*, 1931 (50).

Lit. : *Duret*, No. 22 ; Meier-Graefe, *Edouard Manet*, 1912, No. 50 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 31 (repr.) ; Tabarant, *Manet*, 1931, No. 33 ; *Catalogue de l'Exposition Grands Maîtres du XIX^e^ Siècle*, Rosenberg, 1931. Cf. No. 970.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—Visited Morocco and Spain—Paris 1863.

427 Femmes d'Alger dans leur appartement

Lent by the Musée du Louvre, Paris.

Algerian Women in their Harem. In a room decorated with faience tiles, three women are half reclining on the ground.

Between them is a *narghileh* and Turkish slippers. On the right, with her back to the spectator, a black slave-girl. Signed : *EUG. DELACROIX, F.*, and dated *1834*.

Oil on canvas. $70\frac{7}{8} \times 90\frac{1}{8}$ in. (1.80 × 2.29).

Coll. : King Louis Philippe, 1834 ; Louvre, 1874.

Exhib. : Paris, Salon, 1834 (497) ; Paris, *Exposition Universelle*, 1855 (2931) ; Paris, Louvre, *Exposition Delacroix*, 1931 (68).

Lit. : Delacroix, *Journal*, i, 254, 391, 314, 342, 343 ; Robaut, *L'Œuvre de Delacroix*, 1885, No. 482 ; Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, i, 146 sqq. (repr.) ; Escholier, *Delacroix, Peintre, Graveur et Ecrivain*, 1926, ii, 89, 191 and 90 (repr.) ; Jamot, *La Peinture au Musée du Louvre, École Française, XIX^e Siècle*, 2^e partie, pl. 25.

Cf. No. 890.

MANET, EDOUARD

1832 Paris—Paris 1883.

428 Le Linge

Lent by Paul Cassirer, Berlin.

Washing Day. A woman dressed in blue and wearing a hat *à la niniche* is wringing out a piece of linen. A child is holding on to the wash-tub. Grass and bright-coloured flowers fill the foreground. Signed : *Manet*, and dated *1875*.

Oil on canvas. $57\frac{1}{4} \times 45\frac{1}{4}$ in. (1.455 × 1.15).

Manet Sold 1884 (12), bt. Eugène Manet. Coll. : Paul Gallimard.

Exhib. : École des Beaux-Arts, *Manet*, 1884 (80) ; Salon d'Automne, *Manet*, 1905 (20) ; Copenhagen, *Peinture Française au XIX^e Siècle*, 1914 (130).

Lit. : *Duret*, No. 190 ; Meier-Graefe, *Edouard Manet*, 1912, 236 (repr.) ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 36 (repr.) ; Tabarant, *Manet*, 1931, No. 226.

Painted in the garden of the painter Alphonse Hirsch, 58 rue de Rome, Paris.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

429 La Yole

Lent by Samuel Courtauld, London.

The Skiff. Two figures in a yellow skiff on blue water. Signed : *Renoir*.

Oil on canvas. 28×36½ in. (0.71×0.92).

Coll.: Madame Chocquet, sold Paris, 1899; Bernheim Jeune.

Exhib.: Paris, *Exposition Renoir*, 1913; Paris, *Cinquante Renoir*, 1927; Lucerne, *Exposition de l'École Impressioniste et Neo-Impressioniste*, 1929; Glasgow, *Ten Masterpieces by Nineteenth Century Painters*, 1929.

Repr.: *Catalogue of Chocquet Sale*, 1899.

Painted 1880.

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Paris—Meudon 1917.

430 Puvis de Chavannes

Lent by the Musée Rodin, Paris.

Bust, bare-headed, with part of torso. Signed: *A. Rodin.*

Bronze. H. 20⅛ in. (51 cm.).

Exhib.: Salon, 1895; Paris, *Exposition Universelle*, 1900.

For Lit., see No. .

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Paris—Meudon 1917.

431 Dalou

Lent by L. Massignon, Paris.

Bust with part of the torso.

Bronze. H. 20⅞ in. (58 cm.).

Exhib.: Salon 1885.

One of Rodin's most celebrated works. Replicas are in the Louvre, Luxembourg, in the Musée Rodin in Paris, and elsewhere.

Lit.: Judith Cladel, *Auguste Rodin, l'Homme et l'Œuvre*, 1908; Dujardin-Beaumetz, *Entretiens avec Rodin*, 1915; Léonce Bénédite, *Rodin*, 1926.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

432 Nature-morte

Lent by Paul Cézanne, Paris.

Still-life. A dish, apples, oranges, a jug of ornamental earthenware, drapery, and white linen, all on a table.

Oil on canvas. 28¾×35¾ in. (0.73×0.91).

Painted during the winter, 1890–91, at Aix-en-Provence.

Exhib.: Salon d'Automne, *Exposition rétrospective de Cézanne*, 1904; Paris, Galerie Pigalle, *Cézanne* (4).

Lit.: G. Rivière, *Le Maître Paul Cézanne*, 1923, 219.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

433 Diego Martelli

Lent by ALEX. REID AND LEFÈVRE, LONDON.

Seated on a camp stool beside a table littered with papers. A pair of scarlet-lined slippers in the left-hand corner. Signed: *Degas*.

Oil on canvas. 42⅞×39 in. (1.09×0.99).

Coll.: E. Degas, sold Paris, May, 1918 (58); Mrs. R. A. Workman.

Exhib.: Glasgow, Lefèvre Galleries, Jan.–Feb. 1920 (148); Burlington Fine Arts Club, *French School of the Last Hundred Years*, 1922 (38); Glasgow, *Inaugural Exhibition of the Kirkaldy Art Gallery*, 1925 (39); London, National Gallery, Millbank, 1926–7; Paris, Galeries Georges Petit, June, 1930 (14); New York, *Masterpieces of the Nineteenth Century French Painters*, 1930 (4, repr. in catalogue).

Lit.: P. Lafond, *Degas*, 1919, 15; G. Coquiot, *Degas*, 1924, 218.

Repr.: J. B. Manson, *Edgar Degas*, 1927, 37.

Painted 1879.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

434 La Toilette

Lent by WILDENSTEIN, PARIS.

The Toilet. A woman is dressing the hair of another beside a pool; a third woman is reading, leaning against the trunk of a tree. Signed: *COROT*.

Oil on canvas. 69¼×35⅞ in. (1.76×0.91).

Coll.: Duncan; Desfossés, sold 1899 (11).

Exhib.: Salon, 1859 (691); Paris, *Exposition Universelle*, 1867; Paris, *Exposition Centennale*, 1889 (178); Paris, *Exposition Centenaire de Corot*, 1895 (61).

Lit.: *Robaut*, ii, No. 1108; Meier-Graefe, *Corot*, 43 (repr.); Moreau-Nélaton, *Corot raconté par lui-même*, 1924, i, 121 (repr.); Bouyer, *Revue de l'Art Ancien et Moderne*, 1909, ii, 300 (repr.).

Painted in 1859.

Cf. No. 893.

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

435 La Bataille de Poitiers

Lent by the Musée du Louvre, Paris.

The Battle of Poitiers. King John the Good of France, mace in hand, stands over his fallen horse. His son shrinks from the approaching enemy. Signed: *Eug. De la Croix*, and dated *1830*.

Oil on canvas. 44½×57 in. (1.13×1.45).

Commissioned by the Duchesse de Berry in 1829.

Coll.: d'Osembray; Edwards; Aguado. With Galerie Mathiesen, Berlin. Lent to Folkwang Museum, Essen. Acquired by the Louvre 1931.

Exhib.: Paris, *Exposition Universelle*, 1855; Amsterdam, *Exposition Rétrospective d'Art Française*, 1926 (42); Louvre, *Delacroix*, 1930 (51A).

Lit.: Robaut, *L'Œuvre de Delacroix*, 1885, No. 321; Moreau-Nélaton, *Delacroix raconté par lui-même*, i, 102 (repr.); Escholier, *Delacroix*, 1926–29, i, 235 (repr.); R. Huyghe, *Bulletin des Musées*, Jan., 1931.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

436 La Femme au Perroquet

Lent by the Metropolitan Museum, New York.

The Woman with a Parrot. A nude woman lying on a *chaise-longue*, her hair spread out over a white sheet; a parrot perches on her raised hand. In the foreground, a dark dress on a piece of furniture. Signed: *Gustave Courbet*, and dated *'66*.

Oil on canvas. 51⅛×77⅛ in. (1.30×1.96).

Coll.: Bought by Jules Bordet of Dijon in 1870. Lent anonymously to the Museum in 1909. Bequeathed by Mrs. H. O. Havemeyer, 1929.

Exhib.: Salon, 1866; Paris, Pont de l'Alma, *Courbet*, 1867 (10); Munich, 1869; École des Beaux-Arts, *Courbet*, 1882 (13); New York, Metropolitan Museum, *Courbet*, 1919 (24).

Lit.: Georges Riat, *Gustave Courbet*, 1906, 234 (repr.); L. Bénédite, *G. Courbet*, 1911, 89 (repr.); Ch. Léger, *Courbet*, 118; A. Alexandre, *La Renaissance*, June, 1929 (274).

DELACROIX, FERDINAND-VICTOR-EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

437 La Justice de Trajan

Lent by the MUSÉE DE ROUEN.

The Justice of Trajan. The Emperor, above whose head is the hand of Justice, reins in his horse before a woman who has thrown herself at his feet, demanding justice for her dead son lying by her side. Signed: *E. DELACROIX*, and dated *1840*.

Oil on canvas. 194¼×155¼ in. (4·95×3·96).

Acquired by the State in 1840 and given to the Museum in 1844.

Exhib.: Salon, 1840; Paris, *Exposition Universelle*, 1855; Louvre, *Delacroix*, 1930 (98).

Lit.: *Journal de Eugène Delacroix*, i, 385; *Correspondance*, i, 234; Robaut, *l'Œuvre de Delacroix*, 1885, No. 714; Moreau-Nélaton, *Delacroix raconté par lui-même*, i, 198 (repr.); Escholier, *Delacroix*, 1926–29, ii, 259–264 (repr.); Gonse, *Les Chefs d'œuvre des Musées de France*, 1900, i, 296 (repr.); M. Nicolle, *Musée de Rouen* (coll. Memoranda) 1920, 51 (repr.).

The subject was inspired by Dante, *Purg.*, x, 75. A sketch for the picture is in the Max Leclère Collection, and a smaller version, painted in 1858, in the collection of Mme. de Lenclos.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

438 Intérieur

Lent by H. WHITTEMORE, NANGATUCK, U.S.A.

Interior. A young woman in a chemise and petticoat sits weeping. A man leans against the door, as though to close it, with his hands in his trouser pockets. Signed: *Degas*.

Oil on canvas. 31½×45⅝ in. (0.80×1.16).

Coll.: A. A. Pope Farmington, U.S.A.

Lit.: G. Grappe, *Edgar Degas*, 1908, 35; P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1912, 62 (repr.); Meier-Graefe, *Degas*, 1924, pl. 18; Jamot, *Degas*, 1927, 70, pl. 41; J. B. Manson, *Degas,* 1927, 48 (repr.); Jamot, *Gazette des Beaux-Arts,* 1918, 131 (repr.).

Repr.: Manson, *Edgar Degas,* 1927, pl. 35.

Painted c. 1875. A number of studies for this picture exist, both paintings and drawings. They were sold with the contents of Degas' studio in 1918–19, and are now in various private collections, amongst them that of M. Marcel Guérin.

COURBET, GUSTAVE

1819 Ornans—Paris—La Tour de Peilz, Vevey 1877.

439 Les Demoiselles des Bords de la Seine

Lent by the PALAIS DES BEAUX-ARTS, PARIS.

Girls on the banks of the Seine. In the shade beside the blue river lie two girls. One is dark, in light clothes; the other is fair and holds a bunch of wild flowers in her hand. Signed: *G. Courbet.*

Oil on canvas. 66½×81⅛ in. (1.69×2.06).

Coll.: Étienne Baudry, 1882. Given by him to Mlle. Juliette Courbet, 1897, who gave it to the Palais des Beaux-Arts in 1906.

Exhib.: Salon, 1857; Paris, Pont-de-l'Alma, *Exposition Courbet,* 1867 (8); École des Beaux-Arts, *Exposition Courbet,* 1882 (10); *Exposition de l'art français en Scandinavie,* 1928; Palais des Beaux-Arts, *Exposition Courbet,* 1929 (61).

Lit.: G. Riat, *Gustave Courbet,* 1906, 149 (repr.); L. Bénédite, *G. Courbet,* 1911, 75 (repr.); Ch. Léger, *Courbet,* 69; Meier Graefe, *Corot and Combet,* 1905, 172.

Painted 1856. There are numerous studies for this picture.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

440 La Source

Lent by the MUSÉE DU LOUVRE, PARIS.

The Spring. A naked girl supporting upon her left shoulder an upturned urn from which water is flowing. At her feet, an iris. Signed: *J. Ingres,* and dated *1856.*

Oil on canvas. 65×32⅝ in. (1.65×0.83).

Sold by Ingres to the Comte Duchâtel, 1857; bequeathed by the Comtesse Duchâtel to the Louvre in 1878.

Exhib.: Paris, Martinet, 1861.

Lit.: H. Delaborde, *Ingres, sa Vie, ses Travaux*, 1870, No. 29; H. Lapauze, *Ingres*, 1911, 489, 495-6 (repr.); P. Jamot, *La Peinture au Musée du Louvre, École Française du XIX*^{e} *Siècle*, pt. ii, pl. 14.

Begun in Rome c. 1820, resumed and finished 1856. The background is said to have been painted by Desgoffe, the pupil and friend of Ingres.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

441 La Pendule de Marbre Noir

Lent by GEORGES WILDENSTEIN, PARIS.

The Black Marble Clock. On a white cloth are a shell, a cup of coffee, a lemon, and a crystal flower-vase. To one side are a black marble clock and a pottery inkstand, both reflected in a mirror behind.

Oil on canvas. 21⅝×29½ in. (0.55×0.75).

Painted about 1870.

Coll.: Baron Kohner, Budapest.

Lit.: G. Rivière, *Le Maître Paul Cézanne*, 1923, 199; Meier-Graefe, *Cézanne*, 1922, 117; Kurt Pfister, *Cézanne*, 35 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

442 Duranty

Lent by SIR WILLIAM BURRELL, BERWICK-ON-TWEED.

The author seated in his library, deep in thought. Signed: *Degas*, and dated *1879*.

Distemper watercolour and pastel on linen. 38⅝×39 in. (0.98×0.99).

Exhib.: London, National Gallery, Millbank, since 1926.

Lit.: *Lettres de Degas*, cxxxiii; Lafond, *Degas*, 1919, ii, 15 (repr.), i, 97; J. B. Manson, *The Life and Work of Edgar Degas*, 1927, 12 (repr.).

Louis-Emile-Edmond Duranty (1833–1880), critic and novelist; one of the first supporters of the Impressionist movement.

DALOU, JULES

1838 Paris—England—Paris 1902.

443 Delacroix

Lent by the Bibliothèque d'Art et d'Archéologie de l'Université de Paris.

Bust, with long wavy hair, and a scarf round the neck, like the last portraits of Delacroix's lifetime.

Bronze. H. 18½ in. (47 cm.).

From a model made in 1890 for the monument of Delacroix, in the form of a fountain in the Luxembourg garden. A plaster mask of the face is in the Musée du Louvre.

Lit.: Maurice Dreyous, *Dalou, sa Vie, son Œuvre*, 1903.

Cast by A. A. Hebrard for M. Doucet, who presented it to the University of Paris.

RODIN, AUGUSTE

1840 Paris—Brussels, Italy, Paris—Mendon 1917.

444 L'Age d'Airain

Lent by the Victoria and Albert Museum, London.

The Bronze Age. Signed: *Rodin*.

Bronze. H. with base 71⅛ in. (180.5 cm.).

Executed in Brussels between 1875–1877 from a Belgian soldier called Auguste Nept. It was Rodin's first success in the Salon of 1877. The bronze was exhibited in the Salon of 1880, where it received a third-class medal and was acquired by the State, who placed it in the gardens of the Luxembourg.

Exhib.: Salon 1877, under the title of *L'Homme s'éveillant à la Nature*, or *l'Age d'Airain*; Paris, *Rodin*, 1900.

Lit.: J. Cladel, *Auguste Rodin, l'Homme et Œuvre*, 1908; Dujardin-Beaumetz, *Entretiens avec Rodin*, 1915; L. Bénédite, *Rodin*, 1925. *Catalogue of Sculpture by Auguste Rodin*, Victoria and Albert Museum, 1925, 11 (repr.); F. Lawton, *Life of Auguste Rodin*, 44.

CARPEAUX, JEAN-BAPTISTE

1827 Valenciennes—Paris—Bécon 1875.

445 Jeune Fille à la Coquille

Lent by Sir Robert Abdy, Paris.

A Young Girl with a Shell.

Bronze. H. 38⅝ in. (98 cm.).

Exhib. : Plaster, Salon, 1864 ; marble, Salon, 1867.

Lit. : E. Chesneau, *Le Statuaire J. B. Carpeaux,* 1880.

This figure may be compared with the Flora, of which Carpeaux made a version in high relief for the Palais des Tuileries, and several versions in the round.

Pendant to No. 446.

CARPEAUX, JEAN-BAPTISTE

1827 Valenciennes—Paris—Bécon 1875.

446 Pêcheur Napolitain à la Coquille

Lent by SIR ROBERT ABDY, LONDON.

Neapolitan Fisherman, with a Shell.

Bronze. H. 36¼ in. (92.0 cm.).

The original plaster cast executed 1858 in Rome is in the Louvre. Two bronze casts were made from it, one exhibited in the Salon 1859, the other, dated 1857, in Metz. The original marble, made much later, was in the Salon of 1863.

Lit. : F. Chesneau, *Le Statuaire J. B. Carpeaux, sa Vie, son Œuvre,* 1880 ; P. Vitry, J. Laran, A. G. Lebas, *Carpeaux* ; A. M. de Poncheville, *Carpeaux,* 1925 ; E. Sarradin, *Carpeaux,* 1927 ; *Catalogue de l'Exposition Carpeaux, Valenciennes,* 1927.

Pendant to No. 445.

A study, "Le Rieur," for this work is exhibited. See No. 896.

GALLERY X

PAINTINGS

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

447 **Le Pierrot Blanc**

Lent by PAUL GUILLAUME, PARIS.

The White Pierrot. Portrait of Jean Renoir, second son of the artist, dressed as Pierrot for the Carnival. His costume is white, with a flame-coloured ruff and a cream steeple-hat. Blue background. Signed : *Renoir*.

Oil on canvas. 31⅞×24⅜ in. (0.81×0.62).

Coll. : With the artist till his death ; Claude Renoir.

Lit. : *Fine Art*, January, 1931, 28 (repr.) ; *Les Arts à Paris*, July, 1931, No. 18 (repr.).

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

448 **La Gare St. Lazare**

Lent by DONOP DE MONCHY, PARIS.

St. Lazare Station. On the right the Pont de l'Europe seen at an angle with trains passing under it. Signed : *Claude Monet*, and dated *'77*.

Oil on canvas. 25½×31½ in. (0.65×0.81).

Coll. : de Bellio.

Exhib. : Paris, *Exposition Centennale d'Art Français*, 1900 (480) ; Paris, P. Rosenberg, 1922 (58) ; Paris, Galerie Paul Rosenberg, *Grands Maîtres du XIX^e Siècle*, 1931 (57).

Monet painted this subject several times at this period, a notable example being in the Louvre (Caillebotte gift) and in the Staub collection at Mannesdorf.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

449 Madame Boursier et sa Fille

Lent by the BROOKLYN MUSEUM, NEW YORK.

Madame Boursier and her Daughter. Mme. Boursier wears black with a feathered toque; the little girl is in blue. In the foreground, a piano stands against a grey wall. Signed: *Berthe Morisot.*

Oil on canvas. 29½×22¼ in. (0.75×0.565).

Painted in 1873. Coll.: Madame Hittier (who is the small girl in the picture).

Exhib.: Paris, *Cent Œuvres de B. Morisot*, 1919 (73); Salon d'Automne, 1919 (137).

Lit.: Fourreau, *Berthe Morisot*, 1925, 36.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

450 La Débacle: Matinée

Lent by BARON GOURGAUD, PARIS.

The Break-Up of the Ice; Morning. A river covered with blocks of ice. Signed: *Claude Monet*, and dated *1889*.

Oil on canvas. 24×39⅜ in. (0.61×1.00).

Coll.: Ephrussi.

Exhib.: Louvre (Orangerie), *Claude Monet*, 1931 (62).

The same subject was treated by the painter in two pictures now in the Maurice Masson and Gulbenkian Collections.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

451 La Femme à l'Ombrelle

Lent by MADAME ERNEST ROUART, PARIS.

The Woman with the Umbrella. She is dressed in beige.

Oil on canvas. 36¼×28¾ in. (0.92×0.73).

Exhib.: Paris, Galerie Durand-Ruel, *Berthe Morisot*, 1896 (24); Paris, Pavillon de Marsan, *Cinquante ans de Peinture Française*, 1925 (55); Paris, Bernheim, *Berthe Morisot*, 1929 (2).

Painted in 1880.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

452 Les Roses

Lent by JOSSE HESSEL, PARIS.

Roses. In a cut-glass jug on a table; a few flowers lie near the jug. Signed: *Renoir*.

Oil on canvas. 25⅝×21⅝ in. (0.65×0.55).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

453 Aux Courses avant le Départ

Lent by MRS. CHESTER BEATTY, LONDON.

At the Races: Before the Start. Signed: *degas*.

Oil on canvas. 15⅜×35 in. (0.39×0.89).

Coll.: Degas; Durand-Ruel.

Exhib.: London, Grafton Galleries, 1908 (50).

Lit.: Grappe, *L'Art et le Beau*; G. Geffroy. *L'Art et les Artistes*, April, 1908; Vittorio Pica, *Emporium*, No. 156; P. A. Lemoisne, *Degas* (L'Art de Notre Temps), 1912; H. Hertz, *Degas*, 1920, 26.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

454 Portrait de Petite Fille

Lent by MME. BARRET-DECAP.

Portrait of a Little Girl. She wears a grey scalloped dress over a white bodice, and a cap. Scarlet flowers lie in her lap. Signed: *A. RENOIR*, and dated *1864*.

Oil on canvas. 31⅞×25½ in. (0.81×0.65).

Coll.: Decap.

Lit.: *Formes*, December, 1929 (repr.).

The sitter is Mdlle. Romaine Lancaux, later Mme. Lestrade.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

455 Vue de Londres, Charing Cross Bridge

Lent by the MUSÉE DE LYON (Raymond Koechlin bequest).

The silhouette of the bridge spans the picture. Late afternoon light. Signed : *Claude Monet*, and dated *1903*.

Oil on canvas. 28⅜×39⅜ in. (0.72×1.00).

Coll. : Raymond Koechlin, bequeathed to the Museum, December, 1931.

Exhib. : Louvre (Orangerie), *Exposition Monet*, 1931 (114).

Lit. : *Catalogue Exposition Monet*, Orangerie, 1931, 105 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

456 La Repasseuse

Lent by MADAME DURAND-RUEL, PARIS.

A woman ironing. Seen against the light a woman stands at a table ironing a man's shirt. Signed : *Degas*.

Oil on canvas. 31⅞×25½ in. (0.81×0.65).

Painted in 1882.

Coll. : Sutton, sold New York, May, 1895 ; bought by G. Durand-Ruel.

Exhib. : Paris, Galerie Georges Petit, *Degas*, 1924 (68).

Lit. : P. A. Lemoisne, *Degas* (*L'Art de Notre Temps*), 1912, 96 ; Jamot, *Degas*, 1924, pl. 60 (repr.).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

457 La Montagne Sainte-Victoire

Lent by MRS. SAMUEL COURTAULD, LONDON.

The Mount of Sainte Victoire. Seen from beneath the overhanging branch of a pine tree in the environs of Aix-en-Provence. Signed : *P. Cezanne.*

Oil on canvas. 26×35⅜ in. (0.66×0.90).

Coll. : J. Gasquet ; Bernheim Jeune.

Exhib.: Norwich Castle, Centenary Exhibition, 1925 (63); Paris, Galerie Pigalle, 1929 (6).

Lit.: Rivière, *Le Maître Paul Cézanne,* 1923, 221.

Repr.: Bernheim Jeune, *Cézanne,* 1914, pl. lix; *L'Art Moderne,* 1919, i, No. 38; Gasquet, *Cézanne,* 1921, 179 (repr.); T. Klingsor, *Cézanne,* 1924, pl. 31.

Considered by Cézanne to be his masterpiece. Given in gratitude to Joachim Gasquet, the Provençal poet, Cézanne's biographer and intimate friend.

MANET, EDOUARD

1832 Paris—Paris 1883.

458 Sur la Plage de Boulogne

Lent by ALPHONSE MORHANGE, PARIS.

On the Beach at Boulogne. Signed: *Manet.*

Oil on canvas. $12\frac{5}{8} \times 25\frac{3}{4}$ in. (0.32×0.655).

Painted in 1869. Bought from Manet by Durand-Ruel in 1872.

Coll.: Faure; Guérard; Laroche.

Exhib.: École des Beaux-Arts, *Manet,* 1884 (not in catalogue); Paris, Durand Ruel, 24 *Manet de la Collection Faure,* 1906 (11).

Lit.: *Duret,* No. 117; Meier-Graefe, *Edouard Manet,* 1912, 161 (repr.); Moreau-Nélaton, *Manet raconté par lui-même,* 1926 i, 111 (repr.); Tabarant, *Manet,* 1931, No. 147.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

459 Saint-Cloud

Lent by VICTOR LYON, PARIS.

Beyond the bank of the Seine is the village of St. Cloud, dominated by the steeple of the church. Signed: *Sisley,* and dated 77.

Oil on canvas. $19\frac{3}{4} \times 25\frac{5}{8}$ in. (0.50×0.65).

Coll.: Sold Orosdi, May 23rd, 1923.

Lit.: *Catalogue Vente Orosdi,* 1923 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

460 Jockeys avant la Course

Lent by D. W. T. CARGILL, LANARK.

Jockeys before the race. They are waiting for the start, on a winter's day with the red sun shining from a misty sky. Signed: *Degas.*

Gouache on cardboard. 42⅛ × 28⅝ in. (1.07 × 0.73).

Coll.: Ch. Havilland, Paris, 1922; with Lefèvre.

Exhib.: London, Lefèvre Galleries, 1923; Glasgow, Kelvingrove Galleries, 1923; Glasgow, Lefèvre Galleries, 1928; London, Lefèvre Galleries, 1928 (13).

Repr.: J. B. Manson, *The Life and Work of Edgar Degas*, 1927, pl. 45.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

461 Madame Camus

Lent by H. C. COLEMAN, LONDON.

In a half-light against a glowing red wall, with a Chinese fan in her hand. Inscribed: *Degas.*

Oil on canvas. 27½ × 35 in. (0.70 × 0.89).

Exhib.: Paris, Orangerie, *Exposition Degas*, 1931 (49).

Lit.: Lafond, *Degas*, 1919, ii, 12.

Repr.: *Apollo*, April, 1931, 216.

Painted c. 1869–1870. A drawing for this picture is in the Friedmann Collection, Paris.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

462 Le Port de Lorient

Lent by GABRIEL THOMAS, PARIS.

The Harbour of Lorient. On the parapet of the quay sits a young woman dressed in white (Madame Pontillon, sister of the artist) holding a parasol. Signed: *B. Morisot.*

Oil on canvas. 17 × 28¾ in. (0.43 × 0.725).

Painted in 1869; belonged to Edouard Manet.

Exhib.: Paris, Galerie Durand-Ruel, *Exposition Berthe Morisot*, 1896 (149); Paris, Bernheim-Jeune, 1929 (68).

Lit.: Fourreau, *Berthe Morisot*, 1925, 32 (repr.).

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

463 La Tamise à Hampton Court

Lent by D. W. Tooth, London.

The Thames at Hampton Court with a view of Molesey Lock. Signed and dated : *Sisley '74.*

Oil on canvas. 19¾×29½ in. (0.50×0.75).

Coll. : Mme. M. Faure, Paris.

Exhib. : Paris, *Exposition Sisley*, 1917.

One of the few pictures painted by the artist in England.

MANET, EDOUARD

1832 Paris—Paris 1883.

464 Le Melon

Lent by Frau Riezler-Liebermann, Frankfort-on-Main.

The Melon. Signed : *Manet.*

Oil on canvas. 18½×21⅝ in. (0.46×0.55).

Sold by Manet to Pertuiset in 1881 ; Pertuiset sale, Hotel Drouot, 1888 (3), bt. Isidore Bloch. Max Liebermann, Berlin. Exhib. : École des Beaux-Arts, *Manet*, 1884 (91) ; Berlin, Galerie Cassirer *Impressionistes*, 1925 (25) ; Berlin, Galerie Mathiesen, *Manet Exhibition*, 1928 (94).

Lit. : *Duret*, No. 247 ; Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 77 (repr.) ; Tabarant, *Manet*, 1931, No. 336.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

465 La Route de St. Siméon en Hiver

Lent by Paul Rosenberg, Paris.

The St. Simeon Road in Winter. Signed : *Claude Monet.*

Oil on canvas. 19¼×25⅝ in. (0.49×0.65).

Exhib. : Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (73) ; Louvre (Orangerie), *Monet*, 1931 (3).

Lit. : C. Mauclair, *Claude Monet*, 1927, pl. 11 ; *Catalogue Exposition Monet*, Orangerie, 1931, 91 (repr.).

Painted c. 1867.

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1902.

466 Danseuse

Lent by MME. PIERRE DECOURCELLE, PARIS.

The Dancer.

Oil on canvas. 78¾×28⅜ in. (2.00×0.72).

Painted in 1896.

Coll.: Adolphe Albert; Paul Rosenberg; P. Decourcelle, 1925, No. 79.

Exhib.: Paris, Paul Rosenberg, 1914 (12); Manzi-Joyant, 1914 (29); Galerie Rosenberg, 1917 (76); Galerie Charpentier, 1923; Paris, Pavillon de Marsan, *Exposition Toulouse-Lautrec*, 1931 (155).

Lit.: M. Joyant, *Henri de Toulouse-Lautrec*, 1926, 232 (repr.).

MANET, EDOUARD

1832 Paris—Paris 1883.

467 Poissons

Lent by MRS. CHESTER BEATTY, LONDON.

Fish. Two large fish and some prawns on a table. Signed: *Manet*.

Oil on canvas. 17¼×28⅜ in. (0.44×0.72).

Coll.: Dollfus, Paris; Marquis de Biron.

Exhib.: Paris, Avenue de l'Alma, 1867 (38); École des Beaux-Arts, *Manet*, 1884 (55).

Lit.: Moreau-Nélaton, *Manet raconté par lui-même*, 1926, i, 62, 63, 86 (repr.); ii, 128.

Pendant to a picture called *Fruits*.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

468 Paysage d'Hiver

Lent by MME. JACQUES DOUCET, PARIS.

A Winter Scene. Two figures on a snow-covered road. Signed: *Sisley* and dated *'74*.

Oil on canvas. 20⅞×25¼ in. (0.53×0.64).

Exhib.: Zurich, 1917 (638); Amsterdam, *Exposition rétrospective d'Art Français*, 1926 (107).

MORISOT, BERTHE

1841 Bourges—Paris 1895.

469 La Toilette

Lent by the MARQUISE DE GANAY, PARIS.

The Toilet. A young woman in a white silk wrap on a couch with a white cover. In the background a big white blind in the window recess, and a many-coloured carpet on the floor. Signed: *Berthe Morisot.*

Oil on canvas. 22×18½ in. (0.56×0.47).

Painted in 1883.

Coll.: Depeaux, sold 1906 (32).

Exhib.: Paris, Galerie Durand-Ruel, *Berthe Morisot,* 1896 (68); Paris, Rue de la Ville Evêque, *Cent ans de Peinture Française,* 1922 (122); Paris, Paul Rosenberg, *Grands Maîtres du XIXe Siècle,* 1931 (60).

Lit.: *Cat. Vente Depeaux,* Paris, May, 1906, No. 32 (repr.).

MANET, EDOUARD

1832 Paris—Paris 1883.

470 La Prune

Lent by ARTHUR SACHS, NEW YORK.

The Plum. A young woman in a *brasserie,* with a small glass containing a plum in brandy. She wears a pink jacket and a hat trimmed with tulle. Signed: *Manet.*

Oil on canvas. 29⅛×19¼ in. (0.74×0.49).

Coll.: Deudon, Nice; Paul Rosenberg, Paris.

Exhib.: Paris, *Exposition de la Vie Moderne,* 1880; École des Beaux-Arts, *Manet,* 1884 (86); Paris, Paul Rosenberg, *Grands Maîtres du XIXe Siècle,* 1922 (53).

Lit.: *Duret,* No. 227; Moreau-Nélaton, *Manet raconté par lui-même,* 1926, ii, 53 (repr.); Tabarant, *Manet,* 1931, No. 256.

Painted c. 1877.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

471 Les Filets (Pourville)

Lent by JULES STRAUSS, PARIS.

Nets at Pourville. Hanging on poles at the edge of a choppy sea. Signed: *Monet,* and dated *'82.*

Oil on canvas. 23⅝×31⅞ in. (0.60×0.81).

Coll.: Aubry, sold 1897.

Exhib.: Louvre (Orangerie), *Claude Monet*, 1931 (65).

Lit.: A. Alexandre, *Claude Monet*, 1921, 86 (repr.).

Repr.: *Album d'Art Druet.*

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

472 Le Canal de Zaandam

Lent by M. Barret-Decap, Biarritz.

The Zaandam Canal. To the right are red-roofed houses and windmills; on the canal a heavy brown barge with buff sails reflected in the water. Blue sky with white clouds. Signed: *Claude Monet.*

Oil on canvas. 16⅞×28¾ in. (0.43×0.73).

Painted in 1871.

Coll.: Daubigny; Duret; Decap.

Lit.: Duret, *Histoire des peintres impressionistes*, 1906, 98 (repr.); A. Alexandre, *Claude Monet*, 1921, 56 (repr.); G. Geffroy, *Claude Monet, sa Vie, son Temps et son Œuvre*, 1922, 262, 57 (repr.); *Les Albums d'Art Druet* (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

473 Mlle. Hortense Valpinçon, enfant.

Lent by Wildenstein, Paris.

Mlle. Hortense Valpinçon as a child. She wears a small straw hat, a black dress, a white pinafore, and a cream shawl. The tablecloth is black, with embroidered flowers; the background, a cream flowered material.

Oil on canvas. 29½×43¼ in. (0.75×1.10).

Coll.: Mme. Jacques Fourchy (*née* Hortense Valpinçon).

Exhib.: Paris, Georges Petit, *Degas*, 1924 (33).

Lit.: P. A. Lemoisne, *Degas* (l'Art de Notre Temps), 1912, 34; J. B. Manson, *Degas*, 1927, 41; Georges Petit, *Catalogue de l'Exposition Degas*, 1924 (repr.).

Painted in 1869 at Mesnil-Hubert, Orne.

BOUDIN, EUGÈNE-LOUIS

1824 Honfleur—Le Havre, Bordeaux, Deauville—Paris 1898.

474 La Plage de Trouville

Lent by Germain Seligmann, Paris.

The Beach at Trouville. A sunny day. Inscribed: *Trouville.* Signed: *E. Boudin*, and dated *89.*

Oil on canvas. 22×35 in. (0.56×0.89).

Coll.: Megret.

Exhib.: London, National Gallery, Millbank, 1927–1929.

PISSARRO, CAMILLE

1830 St. Thomas (West Indies)—Paris 1903.

475 Le Louvre

Lent by Lucien Pissarro, London.

A view from a window in the Place Dauphine, Paris. In foreground, left, the Terre-Plein du Pont Neuf. On the right, a view of the Seine with the Pont des Arts in the distance and the Louvre half shrouded in the mist. Signed: *C. Pissarro*, and dated *1902.*

Oil on canvas. 26×31⅛ in. (0.66×0.81).

Coll.: Camille Pissarro.

Exhib.: Louvre (Orangerie), Centenary Exhibition, 1930; National Gallery, Millbank (Pissarro Exhibition), 1931 (20).

BOUDIN, EUGÈNE-LOUIS

1824 Harfleur—Le Havre, Bordeaux, Deauville—Paris 1898.

476 La Plage à Trouville: l'Impératrice Eugénie et sa Suite

Lent by Sir William Burrell, Berwick-on-Tweed.

Trouville Beach: The Empress Eugénie and her suite. Signed: *E. Boudin*, and dated *'63.*

Oil on canvas. 13¾×22¾ in. (0.35×0.58).

Exhib.: London, National Gallery, Millbank, since 1926.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

477 La Broderie

Lent by Madame Ernest Rouart, Paris.

The Embroidery. Two girls working at a piece of embroidery. The one on the right has a pink dress with a white collar, the other a blue dress. Signed: *B. Morisot.*

Oil on canvas. 19⅝×23½ in. (0.50×0.60).

Exhib.: Paris, Galerie Durand-Ruel, 1902; Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (77); Paris, Bernheim-Jeune, *Berthe Morisot*, 1929 (69).

MANET, EDOUARD

1832 Paris—Paris 1883.

478 L'Automne: Portrait de Mme Méry-Laurent

Lent by the Musée de Nancy.

Autumn: Portrait of Mme. Méry-Laurent. She wears a brown pelisse and has her hands in a muff.

Oil on canvas. 28¾×20⅛ in. (0.73×0.51).

Coll.: Manet, sold 1884 (21), bt. Faure; Mme. Méry-Laurent; bequeathed by her to the Museum, 1900.

Exhib.: École des Beaux-Arts, *Manet*, 1884 (113).

Lit.: *Duret*, No. 295; Meier-Graefe, *E. Manet*, 1912, No. 186 (repr.); Moreau-Nélaton, *Manet raconté par lui-même*, 1926, ii, 97 (repr.); Tabarant, *Manet*, 1931, No. 372.

Manet intended representing the Four Seasons by four portraits. In addition to this work, he was only able to complete *Le Printemps: portrait of Jeanne Demarsy*, painted in 1881, and now lent by Mrs. Payne-Bingham to the Metropolitan Museum, New York.

Painted 1882. Cf. No. 524.

PUVIS DE CHAVANNES, PIERRE-CÉCIL

1824 Lyons—Italy—Paris 1898.

479 Madame Puvis de Chavannes

Lent by the Musée de Lyon.

She is dressed in black. Signed: *P. Puvis de Chavannes*, and dated *1883*.

Oil on canvas. 30⅞×18⅛ in. (0.78×0.46).

Lit.: Gonse, *Les chefs d'Œuvre des musées de France*, 1900, 179 (repr.); Vachon, *Puvis de Chavannes* (L'Art et les Artistes), 1900, 74; Michel, *Puvis de Chavannes*, 1912, 65 (repr.); René-Jean, *Puvis de Chavannes*, 1914, 139, pl. ii; C. Mauclair, *Puvis de Chavannes*, 1928, 18, 58, 81, pl. iv.

PUVIS DE CHAVANNES, PIERRE CÉCIL

1824 Lyons—Italy—Paris 1898.

480 Doux Pays

Lent by HENRI VEVER, PARIS.

Pleasant Country. Figures standing or lying on a low cliff, bordered by a blue sea. Signed : *P. Puvis de Chavannes.*

Oil on canvas. 9⅞×18½ in. (25×47).

Exhib. : Salon, 1882 ; Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française,* 1925 (60) ; Paris, Paul Rosenberg, May 1922 (70) ; Amsterdam, *Exposition rétrospective d'Art Français,* 1926 (92) ; Paris, Paul Rosenberg, *Grands Maîtres du XIX^e Siècle,* 1931 (70).

Repr. : *Gazette des Beaux-Arts,* Jan. 1932.

Sketch for the composition that decorated the stairway of M. Léon Bonnat's house in Paris, now in the Musée Bonnat at Bayonne. The frame was decorated by Puvis de Chavannes himself.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

481 La Répétition

Lent by SIR WILLIAM BURRELL, BERWICK-ON-TWEED.

The Rehearsal. Ballet-girls in the rehearsal room at the Opera. In the background, the ballet-master directing the rehearsal of a dance ; on the right, a dancer with her dresser. The room is approached by a spiral staircase, at the top of which are seen the legs of a girl descending. Signed : *Degas.*

Oil on canvas. 22½×32⅝ in. (0.57×0.83).

Exhib. : London, National Gallery, Millbank, since 1926.

Lit. : J. B. Manson, *The Life and Work of Edgar Degas,* 1927, 23 (repr.).

BONNAT, LÉON-JOSEPH-FLORENTIN

1834 Bayone—Madrid—Paris 1922.

482 Victor Hugo

Lent by MADAME JEANNE NÈGREPONTE, née JEANNE HUGO, PARIS.

He is shown at the age of 77 with white hair and beard, sitting full face with his right hand in the opening of his waistcoat, leaning his head on his left hand, his left elbow on a volume of Homer lying on a table beside him. Signed: *Ln. Bonnat,* and dated *1879.*

Oil on canvas. 53⅛×42⅛ in. (1.35×1.07).

BASTIEN-LEPAGE, JULES

1850 Damvillers—Lorraine—Paris 1884.

483 Sarah Bernhardt

Lent by Willy Blumenthal, Paris.

Dressed in white holding a statuette. Inscribed: *A SARAH BERNHARDT*; signed: *JULES BASTIEN-LEPAGE*; and dated *1879.*

Oil on canvas. 16½×13⅜ in. (0.42×0.34).

Exhib.: Madrid.

Repr.: *Gazette des Beaux-Arts,* Jan. 1932.

BOUDIN, EUGÈNE-LOUIS

1824 Honfleur—Le Havre, Bordeaux, Deauville—Paris 1898.

484 Sur la Plage de Trouville

Lent from the X.... Collection.

On the beach at Trouville. Signed: *E. Boudin,* and dated *Trouville* 7^{bre}. *84.*

Oil on panel. 8¼×16½ in. (0.21×0.42).

HENNER, JEAN-JACQUES

1824 Bernviller—Paris 1905.

485 Naiade

Lent by the Musée du Louvre.

The Naiad. A nude woman lying beside a pool. Signed: *I. I. HENNER.*

Oil on canvas. 16⅞×25⅝ in. (0.43×0.65).

Musée du Luxembourg; transferred to the Louvre, 1929.

CABANEL, ALEXANDRE

1823 Montpellier—Paris 1889.

486 Portrait de Femme

Lent by the Musée du Louvre, Paris.

Portrait of a woman. She wears a green dress, and round her shoulders a white cloak edged with fur. The sitter is the Comtesse de Kessler, later Marquise de St. Yves d'Alveydre. Signed: *ALEX-CABANEL*, and dated *1873*.

Oil on canvas. 39⅜×29⅞ in. (1.00×0.76).

Given to the Musée du Luxembourg by the Marquis and Marquise de St. Yves d'Alveydre in 1909; passed to the Louvre 1929.

REDON, ODILON

1840 Bordeaux—Paris 1916.

487 Fleurs

Lent by Prince A. Bibesco, Paris.

Flowers. Mixed bunch of flowers in a brown jug. Signed: *ODILON REDON*.

Oil on canvas. 31⅞×25½ in. (0.81×0.65).
Bought from the artist.

GUIGOU, PAUL CAMILLE

1834 Villars (Provence)—Paris 1871.

488 Paysage de Provence

Lent by the Musée du Louvre, Paris.

Provençal Landscape. A deep valley enclosed by blue mountains. Signed: *Paul Guigou*, and dated *1860* (?).

Oil on canvas. 21¼×31½ in. (0.54×0.80).

Acquired by the Musée du Luxembourg, 1901; transferred to the Louvre, 1929.

Repr.: Focillon, *La Peinture aux XIX*^{e} *et XX*^{e} *Siècles*, 83.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

489 Madame Monet

Lent by the Musée du Louvre, Paris (Raymond Koechlin bequest).

Seated on a red-flowered sofa, wearing a blue dress with a white collar and red tie. Behind her, a Japanese fan. Signed: *Claude Monet.*

Oil on canvas. 18⅞×29½ in. (0.48×0.75).

Painted in 1874. Coll.: Raymond Koechlin, bequeathed to the Louvre, December, 1931.

Exhib.: Amsterdam, *Exposition rétrospective d'Art Française*, 1926 (72); Paris, *Cent Ans de Peinture Française*, 1922 (119); Paris, Galerie Paul Rosenberg, *Grands Maîtres du XIX^e Siècle*, 1931 (55).

Lit.: Geffroy, *Claude Monet, Sa Vie, son Temps, son Œuvre*, 1922, 264, 96 (repr.); *Catalogue de l'Exposition des Grands Maîtres du XIX^e Siècle*, Rosenberg, 1931 (repr.); P. Alfassa, *Amour de l'Art*, 1925, 108 (repr.).

CARRIÈRE, EUGÈNE

1849 Tournai—Paris 1906.

490 L'Enfant Malade

Lent by the Musée du Louvre, Paris.

The Sick Child. A woman (Madame Carrière) holds her child on her knees. Signed: *EUGÈNE CARRIÈRE*, and dated *1886*.

Oil on canvas. 39¾×32¼ in. (1.01×0.82).

Bequeathed by Madame Carrière to the Louvre, 1923.

Exhib.: École des Beaux-Arts, *Carrière*, 1907 (12).

Lit.: G. Séailles, *Eugène Carrière, L'Homme et l'Artiste*, 1901, 19; G. Geffroy, *L'Œuvre d'Eugène Carrière*, 1902, 8 (repr.); Jamot, *La Peinture au Musée du Louvre, École Française*, 3rd pt., pl. 119.

FANTIN-LATOUR, HENRI

1836 Grenoble—Paris—Buré (Orne) 1904.

491 La famille Dubourg

Lent by the Musée du Louvre, Paris.

Monsieur and Madame Dubourg are seated. Their daughter Victoria, who married Fantin-Latour in 1876, stands behind; in the foreground Mlle. Charlotte Dubourg is buttoning her glove. Signed: *Fantin*, and dated *'78*.

Oil on canvas. 57⅛×66⅞ in. (1.45×1.70).

Bequeathed by Madame Fantin-Latour to the Louvre, 1926.

Exhib.: Salon 1879; Paris, *Exposition des Portraits du Siècle*, 1883; Paris, *Exposition Centennale*, 1900.

Lit.: Bénédite, *Fantin-Latour,* 1904, 13 (repr.); A. Jullien, *Fantin--Latour, sa vie et ses amitiés,* 1909, 51 (repr.); G. Kahn, *Fantin-Latour,* 1927, 46; Roger Marx, *L'Art Français à l'Exposition Centennale,* 1900, pl. 80; Jamot, *La Peinture au Musée du Louvre École Française,* 3rd part, pl. 116.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

492 Les Bords de la Seine

Lent by the Musée du Louvre, Paris (Raymond Koechlin bequest).

The Banks of the Seine. On the winding river is a line of barges a stormy sky. Signed: *Renoir.*

Oil on canvas. 18⅛×25¼ in. (0.46×0.64).

Coll.: Raymond Koechlin, bequeathed by him to the Louvre in December 1931.

Exhib.: Amsterdam, *Exposition rétrospective d'Art Français,* 1926, No. 96.

Lit.: P. Alfassa, *L'Amour de l'Art,* 1925, 107 (repr.).

RICARD, LOUIS-GUSTAVE

1823 Marseilles—Rome, Florence, Venice—London—Paris 1873.

493 Portrait de Mrs. Stephenson et de son fils

Lent by the Duc de Gramont, Paris.

Portrait of Mrs. Stephenson and her son. She wears a full light-coloured dress and short dark jacket, and has on her knee her son, who holds a necklace of large beads up to his mouth. Signed: *G R.*

Oil on canvas. 41×30½ in. (1.04×0.77).

Painted in 1871.

Exhib.: Paris, Jeu de Paume, *Exposition Carpeaux-Ricard,* 1912.

Repr.: *Renaissance,* Feb. 1924.

REDON, ODILON

1840 Bordeaux—Paris 1916.

494 Bouquet de Fleurs

Lent by A. Roger-Marx, Paris.

A Bunch of Flowers. Anemones in a vase. Signed: *ODILON REDON.*

Oil on canvas. 28¾×21⅝ in. (0.73×0.55).

Exhib. : Paris, Galerie Barbazanges ; Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française*, 1925 (62) ; New York, *Fifty Years of French Painting.*

Lit. : F. Fosca, *Amour de l'Art*, 1929, 319 and 320 (repr.).

PUVIS DE CHAVANNES, PIERRE-CECILE

1824 Lyons—visited Italy—Paris 1898.

495 Marseille, Colonie Grecque

Lent by A. Poyet, Lyon.

Marseilles as a Greek colony. At the water's edge near shrubs and orange trees, two women are seated ; near by, a naked boy is lying on the sand. Signed : *P. Puvis de Chavannes.*

Oil on canvas. 23⅝×29⅛ in. (0.60×0.74).

Painted about 1867.

Coll. : Henri Rouart, sold 1912, No. 265 ; Gerstenberg, Berlin ; Vauteret, Lyons.

Lit. : *Catalogue de la Vente H. Rouart*, 1912, No. 265 (repr.).

LÉPINE, STANISLAS-VICTOR-ÉDOUARD

1855 Caen—Paris 1892.

496 Vue sur la Seine

Lent by the Musée des Beaux-Arts de Reims.

View of the Seine. Men fishing from a boat. Signed : *S. Lépine.*

Oil on canvas. 15⅜×35⅜ in. (0.39×0.90).

Coll. : Musée de Reims, left by M. Warnier-David in 1899.

Exhib. : Paris, *Exposition Centennale*, 1900.

Lit. : M. Sartor, *Catalogue du Musée de Reims*, 1909, No. 340.

A reduced version of the picture formed part of the Mignon Collection.

BAUDRY, PAUL-JACQUES-AIMÉ

1828 La Roche-sur-Yon—Paris 1886.

497 Madeleine Brohan

Lent by the MUSÉE DU LOUVRE, PARIS.

She wears a black dress with white lace collar and cuffs, and sits in an armchair upholstered in brown. Signed: *Paul Baudry,* and dated *1860*.

Oil on canvas. 42⅛×32⅝ in. (1.07×0.83).

Musée du Luxembourg. Passed to the Louvre in 1929.

LEGROS, ALPHONSE

1837 Dijon—Paris—London—1911.

498 Ex-Voto

Lent by the MUSÉE DE DIJON.

A young woman, in white, with other women, in black with white caps, kneeling before a wayside shrine. Signed and dated: *A. Legros 1860.*

Oil on canvas. 65¾×76⅜ in. (1.67×1.94).

Given by the artist to the Museum, 1868.

Exhib.: Salon, 1861; Paris, *Exposition Centennale,* 1900.

Lit.: Bénédite, *Revue de l'Art ancien et moderne,* 1900, 339, 341.

Repr.: Roger-Marx, *L'Art Français à l'Exposition Centennale de* 1900, 63; Joliet et Mercier, *Catalogue du Musée de Dijon; Coll. Mémoranda,* 1925, 60.

GALLERY XI

PAINTINGS

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

499 La Seine au Point du Jour

Lent by ALBERT POULLOT, PARIS.

The Seine at the "*Point du Jour.*" On the left a landing-stage with passengers hurrying off a boat. Signed: *Sisley,* and dated *'75.*

Oil on canvas. 15×18⅛ in. (0.38×0.46).

Coll.: Schoeller.

Exhib.: Galerie Durand Ruel, 1930 (17).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

500 Le Pont

Lent by GASTON BERNHEIM DE VILLERS, PARIS.

The Bridge. Broken stone arches joined by a wooden bridge. In the background to the left a pink house and trees.

Oil on canvas. 23¼×28¼ in. (0.59×0.72).

Lit.: J. Gasquet, *Cézanne,* 1922, 47 (repr.).

Repr.: *Album Bernheim,* pl. xxxvii.

Painted c. 1882.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

501 Nature Morte

Lent by H. C. COLEMAN, LONDON.

Still life group of a jug, fruit and a cloth.

Oil on panel. 14½×18¼ in. (0.37×0.46).

Coll.: Purchased in Paris.

Exhib.: Manchester (Agnew), 1923.

Repr.: Colson, *Apollo,* xiii, 217.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

502 L'Orchestre de l'Opéra

Lent by the Musée du Louvre, Paris (life interest retained by Mlle. Dihau).

The Orchestra of the Opera. Represents the left side with the musicians turned towards the conductor who is not seen. The portraits are extremely accurate, representing Désiré Dihau, bassoon at the opera, in the centre ; to the right the back view of Gouffé, the double bass ; in line between Dihau and Gouffé, Altés, later leader of the orchestra at the opera ; beyond, the first violins Lancien and Gout ; and in the second row the 'cellist Pillet. Degas put the violins in the hands of his friends, the painter Poit-Normand, the composer Souquet and the doctor Pillot. In the foreground high up to the left, the composer, E. Chabrier. Signed : *Degas*.

Oil on canvas. 21⅝×17¾ in. (0.55×0.45).

Coll. : Mlle. Dihau, given by her *en nue-propriété* to the Louvre, 1923.

Exhib. : Lille, during the war, 1870-71 ; Paris, Galerie Georges Petit, *Exposition Degas*, 1924 (30) ; Amsterdam, *Exposition Rétrospective d'Art Français*, 1926 (40) ; Louvre (Orangerie), *Degas, Portraitiste et Sculpteur*, 1931 (44).

Lit. : Jamot, *Degas*, 1924, 97 (repr.) ; M. Guérin, *Beaux-Arts*, 1st Dec., 1923, and in *Catalogue de l'Exposition Degas*, G. Petit, 1924, 31 ; Jamot, *Figaro Artistique*, 3rd Jan., 1924 ; *Catalogue de l'Exposition d'Art Français, Amsterdam*, 1926 (repr.).

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

503 La Poudreuse

Lent by Mrs. Samuel Courtauld, London.

A Woman powdering herself. Signed *Seurat*.

Oil on canvas. 36⅝×31 in. (0.93×0.79).

Coll. : F. Fénéon ; Kelekian ; J. Quinn.

Exhib. : Paris, *Artistes Indépendants*, 1890 ; Paris, Bernheim Jeune, 1910 ; Berlin Secession, 1913 ; London, French Gallery, 1926 (41).

Lit. : Coquiot, *Seurat*, 1924, 134 (repr.).

Repr. : *Formes*, Dec. 1930, 16.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

504 La Route—Effet de Neige

Lent by MAURICE BARRET-DECAP, BIARRITZ.

The Road—a Snow Scene. A man and woman on a snow-covered road. Signed: *Sisley.*

Oil on canvas. 17¾×21¼ in. (0.45×0.54).

Coll.: Decap.

Exhib.: Paris, *Exposition Centennale,* 1900 (729); Paris Rosenberg, *Grands Maîtres du XIX^e Siècle,* 1931 (76).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

505 Le Lac d'Annecy

Lent by SAMUEL COURTAULD, LONDON.

A blue lake enclosed by mountains.

Oil on canvas. 25¼×31⅛ in. (0.64×0.81).

Coll.: Hoogendyk; Kapferer.

Exhib.: Paris, Galerie Pigalle, 1929 (7).

Lit.: Rivière, *Le Maître Paul Cézanne,* 1923, 221.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

506 Le Pont de Moret

Lent by D. W. T. CARGILL, LANARK.

The Bridge at Moret across the Loing, with the old watermills on it and the church in the background. Signed: *Sisley,* and dated *'92.*

Oil on canvas. 23¼×32¼ in. (0.64×0.82).

Coll.: with Lefèvre.

Exhib.: London, National Gallery, Millbank, 1926; Glasgow, Lefèvre Galleries, 1929 (32).

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

507 Scène Bretonne

Lent by Dr. Georges Viau, Paris.

Scene in Brittany. Two figures on a cliff overlooking the sea. Signed : *P. Gauguin*, and dated *'89*.

Oil on canvas. 28⅜×35⅞ in. (0.72×0.91).

Exhib. : Basle, Kunsthalle, *Gauguin*, 1928 (53).

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1902.

508 Le Moulin-Rouge

Lent by Arnold Seligman, Paris.

In the centre Valentin le Desossé dancing with a woman, their misshapen shadows reflected on the shining floor. Among the spectators are : Maurice Guibert, Paul Sescau, Francis Ganzi, Marcellin Desboutin and Jane Avril. Signed : *H. T. Lautrec* (*H. T. L.* in monogram), and dated *'90*.

Oil on canvas. 45¼×59 in. (1.15×1.50).

Coll. : Oller ; Sevadjian, sold 1920 (17) ; Paul Rosenberg.

Exhib. : Paris, Moulin-Rouge, 1890-1893 ; Paris, Gall. Paul Rosenberg, 1914 (29) ; Paris, Manzi-Joyant, 1914 (38) ; Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française*, 1925 (77) ; Paris, Pavillon de Marsan, *Exposition Toulouse-Lautrec*, 1931 (60).

Lit. : Maurice Joyant, *Henri de Toulouse-Lautrec*, 1926, 126 (repr.).

Repr. : *Catalogue Cinquante Ans de Peinture Française*, Pavillon de Marsan, 1925.

PISSARRO, CAMILLE

1830 St. Thomas (West Indies)—Paris 1903.

509 La Route de Versailles à Louveciennes

Lent by Paul Rosenberg, Paris.

The road between Versailles and Louveciennes. In a garden in front of a house a woman is talking to a servant in a white bonnet. On the right a sunny roadway with walls caught by the glare of the sun. Signed : *C. Pissarro*, and dated *1870*.

Oil on canvas. 39⅜ × 31⅞ in. (1.00 × 0.81).

Coll. : Camille Pissarro, sold 1928.

Lit. : *Beaux-Arts*, 1928, 336 (repr.).

PISSARRO, CAMILLE

1830 St. Thomas (West Indies)—Paris 1903.

510 Les Tuileries

Lent by Mrs. Chester Beatty, London.

The Gardens of the Tuileries. Signed and dated : *C. Pissarro 1899.*

Oil on canvas. 25½ × 36¼ in. (0.65 × 0.92).

Coll. : Durand-Ruel, Paris.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

511 La Meule

Lent by Collection Pellerin, Paris.

The Grindstone. A landscape in the Château Noir at Tholonet. Quarried stones among tall trees. In the left corner, a large grindstone.

Oil on canvas. 28¾ × 36¼ in. (0.73 × 0.92).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

512 Femme nue Couchée

Lent by Etienne Vauteret, Lyons.

Nude Reclining. Signed : *Renoir*, and dated *1907*.

Oil on canvas. 27½ × 61⅜ in. (0.70 × 1.56).

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1901.

513 Le Café Riche

Lent by Mrs. Samuel Courtauld, London.

The Café Riche. A woman sitting behind a table. On her left, a man said to be Charles Conder. Signed : *H. T. Lautrec* (*H. T. L.* in monogram).

Canvas. 21⅝ × 18⅛ in. (0.55 × 0.46).

Coll. : Séré de Rivière ; G. Bernheim ; Caressa.

Exhib. : Paris, Galerie Durand-Ruel, 1902 ; Paris, *Exposition Maurice Joyant*, 1914 ; Paris, *Exposition des Indépendants*, 1926.

Lit. : Joyant, *Toulouse-Lautrec*, 1926, 176 (repr.), 298.

The picture is also known as "Au Rat Mort," "En Cabinet Particulier" and "Restaurant de Nuit."

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

514 Jeune Fille nue sur un Canapé

Lent by Josse Hessel, Paris.

Nude Girl on a Couch. In the background richly worked tapestry. Signed : *Renoir*.

Oil on canvas. 11 × 16⅛ in. (0.28 × 0.41).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

515 L'Arlequin

Lent by Collection Pellerin, Paris.

Harlequin. Dressed in red and black, with his wand under his right arm, greyish-blue background.

Oil on canvas. 39⅜ × 25½ in. (1.00 × 0.65).

This subject re-occurs in the right-hand part of the picture called *Mardi-Gras* (1888), in which Harlequin is represented with Pierrot.

Lit. : G. Rivière, *Le Maître Paul Cézanne*, 1923, 216 (repr.).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

516 Portrait de l'Artiste

Lent by LORD IVOR SPENCER CHURCHILL, LONDON.

Self Portrait. Half length, wearing a black felt hat.

Oil on canvas. 24×19¼ in. (0.61×0.49).

Coll.: Kapferer.

Exhib.: Paris, Salon d'Automne, 1904; Paris, Société des Artistes Indépendants, 1926 (2874); New York, Museum of Modern Art, 1929 (2).

Lit.: Vollard, *Paul Cézanne*, 1914.

Repr.: *Catalogue of First Loan Exhibition*, Museum of Modern Art, New York, 1929.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

517 Femme nue Couchée

Lent by FRANK STOOP, LONDON.

A nude woman in bed. Red curtains behind. Signed: *Degas*.

Pastel on paper. 9½×17¾ in. (0.24×0.45).

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

518 Trois Tahitiens

Lent by WILDENSTEIN, NEW YORK.

Three Tahitians. A young man, naked to the waist, between two women. Signed: *Paul Gauguin*, and dated *'97* (?).

Oil on canvas. 28⅜×36¼ in. (0.72×0.92).

Coll.: Gustave Fayet, Igny; Madame d'Andoque.

Exhib.: Paris, Louvre Pavillon de Marsan, *Cinquante Ans de Peinture Française*, 1925 (36); St. Louis, Art Museum, *Exhibition of Post-Impressionists*, 1931 (17).

Lit.: Ch. Morice, *Paul Gauguin*, 1919, 181 (repr.); Goulinat, *Amour de l'Art*, 1925, 134 (repr.).

Repr.: R. Rey, *Gauguin*, 1924, pl. 24; *Album d'Art Druet*.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

519 L'Île de la Grande Jatte

Lent by MRS. CHESTER BEATTY, LONDON.

The Island of the Grande Jatte. An island in the Seine, near Paris. Signed: *Seurat*, and dated *'86*.

Oil on canvas. 25½×31⅞ in. (0.65×0.81).

Coll.: With Lefèvre; with Knoedler, New York.

Exhib.: Paris, *Georges Seurat*, 1908–1909 (48); Amsterdam, *Cent Ans de Peinture Française*, 1928 (58); New York, Knoedler, *A Century of French Painting*, 1928 (33); London, Lefèvre Galleries, *Renoir and the Post-Impressionists*, 1930 (18).

Repr.: *Cahiers d'Art*, Paris, 1926.

A study for the large painting in the Chicago Art Institute (Birch-Bartlett Collection).

Compare with Nos. 523, 556, 1003.

GAUGUIN, PAUL

1848 Paris—Brittany—Paris—Tahiti—
Dominica (Marquesas) 1903.

520 Te Rerioa

Lent by SAMUEL COURTAULD, LONDON.

Two Tahitian women seated on a floor. Inscribed: *TE RERIOA*. Signed and dated: *P. Gauguin, '97. TAITI.*

Oil on canvas. 37×51⅛ in. (0.94×1.30).

Coll.: Fayet.

Lit.: Rey, *Gauguin*, 32 (repr.); C. Morice, *Paul Gauguin*, 1919, 130 (repr.); *L'Amour de l'Art*, 1925, 134 (repr.).

Repr.: R. H. Wilenski, *French Painting*, 1931.

GAUGUIN, PAUL

1848 Paris—Brittany—Paris—Tahiti—
Dominica (Marquesas) 1903.

521 Paysage Exotique, Martinique

Lent by the HON. EVAN CHARTERIS.

Tropical landscape, Martinique. The wooded shores of a bay in the island, with heavy undergrowth and tropical vegetation. Signed and dated: *P. Gauguin, 1887.*

Oil on canvas. 44⅞×35 in. (1.14×0.89).

Coll. : M. Chausson, Paris ; with the Lefèvre Galleries Mrs. R. A. Workman, London ; with the Lefèvre Galleries.

Exhib. : London, Lefèvre, *Post-Impressionist Masters*, 1923 (23) ; Norwich, *Centenary of Norwich Museum*, 1925 (65) ; London, National Gallery, Millbank, 1926.

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

522 Portrait de Van Gogh

Lent by V. W. VAN GOGH, AMSTERDAM.

Van Gogh at his easel, painting the *Sunflowers in a Blue Vase*. He wears a brown coat. Signed : *P. Gauguin*, and dated *'88*.

Oil on canvas. 28¾×35⅜ in. (0.73×0.90).

Exhib. : Amsterdam, *Exposition rétrospective d'Art Français*, 1926 (56 bis) ; Amsterdam, Rijksmuseum, until the present.

Repr. : *Catalogue de l'Exposition rétrospective d'Art Français*, 1926 (repr.).

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

523 Un Dimanche à la Grande Jatte

Lent by ADOLF LEWISOHN, NEW YORK.

Sunday at la Grande Jatte. A pleasure island in the Seine, near Paris.

Oil on canvas. 27½×40⅞ in. (0.70×1.04).

Exhib. : Paris, *Indépendants*, 1892 ; Paris, *Revue Blanche*, 1900 ; New York, Metropolitan Museum of Art, 1924 ; New York, Union League Club, 1924.

Lit. : H. Bourgeois, *The Art News*, April 14th, 1928.

Sketch for the large picture *Un Dimanche d'Eté à la Grande Jatte* (1884–1886) in the Chicago Museum (Bartlett Collection), for which Seurat made many studies, both of the place itself and of the composition with figures (cf. Nos. 519, 556, 1003, of the present Catalogue).

Painted in 1884.

MANET, ÉDOUARD

1832 Paris—Paris 1883.

524 Méry Laurent à La Voilette

Lent by D. W. T. Cargill, Lanark.

Méry Laurent wearing a veil. Inscribed: *E. M.*; signed: *Manet.*

Pastel on canvas. 22×13⅜ in. (0.56×0.34).

Coll.: Manet, sold February, 1884; Theodore Duret, Paris; M. Quesnel, Paris; Jules Strauss, Paris; with Lefèvre, London.

Exhib.: École des Beaux-Arts, *Exposition Rétrospective des Œuvres de Manet,* 1884 (as "Femme Voilée"); Glasgow, Lefèvre Galleries, *A Century of French Painting,* 1927.

Lit.: *Duret,* 287, No. 30; Meier-Graefe, *Edouard Manet,* 1912, 326; Moreau-Nélaton, *Manet raconté par lui-même,* 1926, ii, 64 (repr.); A. Tabarant, *Manet,* 1931, 496, No. 66.

Cf. No. 478.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

525 L'Inondation

Lent by Mlle. de Curel, Paris.

The Flood. Signed: *Sisley,* and dated *'72.*

Oil on canvas. 18⅞×24 in. (0.46×0.61).

A version with a slight variant, is in the Louvre (Coll. Camondo).

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

526 L'Esprit Veille ("Manao Tupapau")

Lent by A. Conger Goodyear, New York.

The Spirit Watches. A woman is lying flat on a bed which is covered with a yellow sheet over some flowered material. Behind the bed a fantastic figure is outlined against the purple background. Signed: *P. Gauguin,* and dated *'92.* Inscribed: *Manaò tupapaú.*

Oil on canvas. 28¾×36 in. (0.73×0.915).

Coll.: Comte Kessler, Weimar; Sir Michael Sadler; Lord Ivor Spencer Churchill.

Exhib.: Paris, Galerie Durand-Ruel, *Gauguin,* 1893 (9); London, Grafton Galleries, *First Post Impressionist Exhibition,* 1910; Norwich, *Centenary Exhibition,* 1925 (66); Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française,* 1925 (35); New York, Museum of Modern Art, 1929.

Lit.: Rotonchamp, *Paul Gauguin*, 1906, 218 (repr.) and *Gauguin*, 1925, 124; Ch. Morice, *Paul Gauguin*, 1919, 216–219 (repr.); R. Rey, *Gauguin*, 1924, 41 (repr.).

Repr.: *Album d'Art Druet, Catalogue Exposition Cinquante Ans de Peinture Française*, 1925.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

527 Baigneuse

Lent by I. Stang, Oslo.

A woman bather seated against a background of blue sea. Signed: *Renoir.*

Oil on canvas. 31½×24¾ in. (0.80×0.63).

Painted 1881.

Engr.: Twice by Renoir himself, Delteil 11 and 12 (soft ground etching) and 36 (lithograph).

Lit.: Meier-Graefe, *Renoir*, 1929, 165 (repr.).

MORISOT, BERTHE

1841 Bourges—Paris 1895.

528 La Cigale

Lent by Madame Reinach-Goujon, Paris.

The Cicada. A child, dressed in dull green with a faded red shawl over her head, clasping an empty basket. Signed: *Berthe Morisot.*

Oil on canvas. 27½×20⅛ in. (0.70×0.51).

Coll.: Georges Petit; Joseph Reinach.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

529 Bateaux à Argenteuil

Lent by Édouard Esmond, Paris.

Boats at Argenteuil. Signed: *Claude Monet*, and dated *1875*.

Oil on canvas. 21¼×25½ in. (0.54×0.65).

Coll.: Sold Paris, Hôtel Drouot, December 8th, 1928.

Repr.: *Catalogue Vente Hôtel Drouot*, 1928.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

530 Un Chemin, Seine-et-Oise

Lent by Percy Moore Turner, London.

A Road in the Department Seine-et-Oise. Signed and dated : *Sisley '74.*

Oil on canvas. 15×21⅝ in. (0.38×0.55).

Exhib. : Amsterdam, Stedelijk Museum, 1930 (288).

Repr. : *Catalogue of Amsterdam Exhibition*, 1930.

PISSARRO, CAMILLE

1830 St. Thomas (West Indies)—Paris 1903.

531 Pommiers à Eragny

Lent by the Hon. Evan Charteris.

Apple-trees at Eragny, under morning sunshine. Signed: *C. Pissarro*, and dated *1900*.

Oil on canvas. 25½×32¼ in. (0.65×0.82).

Coll. : With Knoedler.

Exhib. : National Gallery, Millbank (Pissarro Exhibition), 1931 (11).

Lit. : J. B. Manson, *Studio*, June, 1930 (repr.).

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1902.

532 Au Moulin-Rouge

Lent by Gaston Bernheim de Villers, Paris.

At the Moulin Rouge. La Goulue, her hair dressed in a high chignon, entering the Moulin Rouge between her sister on the left and a dancer on the right. Signed : *H. T. Lautrec* (*H. T. L.* in monogram).

Oil on millboard. 31½×23⅝ in. (0.80×0.60).

Painted in 1892.

Exhib. : Paris, *Exposition des Indépendants*, 1892 (1169) ; Paris, Boulvard Montmartre, *Exposition Goupil*, 1893 ; London, Goupil Gallery, 1898 (29) ; Paris, Galerie Durand-Ruel, 1902 (43) ; Paris, Galerie Bernheim-Jeune, 1908 ; Paris, Galerie Bernheim-Jeune, *Chefs d'Œuvre du XIX^{e} Siècle*, 1925 ; Paris, Pavillon de Marsan, *Toulouse-Lautrec*, 1931 (90).

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

533 Nevermore

Lent by Samuel Courtauld, London.

Nude Tahitian woman lying on couch with yellow pillow. In background, a raven on window ledge looking into the room. Inscribed : *NEVERMORE* ; signed and dated : *P. Gauguin,* '97. *O. TAITI.*

Oil on canvas. 23¼×44⅛ in. (0.59×1.14).

Coll. : Frederick Delius ; H. Coleman.

Exhib. : Manchester, Agnew, 1923 (17) ; Bristol, 1930 (42).

Lit. : C. Morice, *Paul Gauguin*, 1919, 198 (repr.) ; *Lettres de Paul Gauguin à Georges Daniel de Montfried*, 1920 ; Rotonchamp, *Gauguin*, 1925, 163.

Repr. : R. H. Wilenski, *French Painting*, 1931.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

534 La Seine à St. Cloud

Lent by Jules Strauss, Paris.

The Seine at St. Cloud. Signed : *Sisley.*

Oil on canvas. 15⅜×21⅝ in. (0.39×0.55).

Exhib. : Paris, Galerie Durand-Ruel, *Sisley* ; Paris, Galerie Georges Petit, *Sisley*, 1917.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

535 Le Champ de Blé

Lent by Roger Fry, London.

The Cornfield. View of a cornfield and a few houses, across a meadow. Signed : *Seurat.*

Canvas. 25¼×31⅞ in. (0.64×0.81).

Coll. : With Bernheim.

Exhib. : Burlington Fine Arts Club, 1922 (25) ; London, National Gallery, Millbank, 1926.

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

536 Deux Tahitiennes (Femmes aux Mangos)

Lent by William Church Osborn, New York.

Two Tahitian Women, one holding a dish of mangoes. Signed: *P. Gauguin*, and dated *'99*.

Oil on canvas. 37×28¾ in. (0.94×0.73).

Coll.: Gustave Fayet, Igny.

Lit.: Ch. Morice, *Paul Gauguin*, 1919, 108 (repr.); Goulinat, *Amour de l'Art*, 1925, 134 (repr.).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

537 Baigneuses ou Femmes au Crabe

Lent from the X. Collection.

The Bathers. One of them is teasing another with a crab. Signed: *Renoir*.

Oil on canvas. 21¼×25⅝ in. (0.54×0.65).

Coll.: Prince de Wagram; Jos. Hessel.

Exhib.: Paris, Galerie Bernheim-Jeune; Paris, Galerie Durand-Ruel; Zurich, 1917.

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

538 Contes Barbares

Lent by the Folkwang Museum, Essen.

A Savage Idyll. Two women seated on the ground amongst flowers; a man crouched behind them. Inscribed: *CONTES BARBARES*. Signed: *Paul Gauguin, Marquises*, and dated *1902*.

51⅛×35 in. (1.30×0.89).

Exhib.: Berlin, Gallery Thannhäuser, *Gauguin*, 1928 (75).

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

539 Nymphéas

Lent by Professor Vaquez, Paris.

Water-lilies. On a shady pond: in the background, a bank with trees and brushwood. Signed: *Claude Monet*, and dated *1904*.

Oil on canvas. 35⅜×35¾ in. (0.90×0.91).

GAUGUIN, PAUL

1848 Paris—Brittany—Tahiti—Dominica (Marquesas) 1903.

540 Ia Orana Maria

Lent by ADOLPH LEWISOHN, NEW YORK.

The Virgin Mary, represented by a young Tahitian woman, holding the child Jesus on her left shoulder, and dressed in a sarong with a design of large white flowers. Two other women approach her with hands clasped in admiration. Inscribed : *IA ORANA MARIA*. Signed : *P. Gauguin*, and dated *'91*.

Oil on canvas. 44⅞×35 in. (1.14×0.89).

Coll. : Manzi, sold Paris, 1919.

Exhib. : Paris, Galerie Durand-Ruel, 1893 ; New York, Union League Club, 1924 ; New York, Knoedler, *A Century of French Painting* (29).

Lit. : Rotonchamp, *Paul Gauguin*, 1906, 107, 118 ; Ch. Morice, *Paul Gauguin*, 1919, 183 ; Stephen Bourgeois, *The Adolph Lewisohn Coll.*, New York, 1928.

Repr. : *A Century of French Painting*, Knoedler Exhibition, 1928, No. 29 ; *Catalogue Vente Manzi*, 1919.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

541 Le Pont de Courbevoie

Lent by SAMUEL COURTAULD, LONDON.

The Bridge of Courbevoie. Looking along the Seine with the bridge in the distance. Signed : *Seurat*.

Oil on canvas. 18⅛×21⅝ in. (0.46×0.55).

Exhib. : Paris, *Exposition Georges Seurat*, 1908 (64) ; New York, Museum of Modern Art, 1929 (58) ; Amsterdam, Stedelijk Museum, 1930 (276).

Lit. : Coquiot, *Seurat*, 1924, 247 (repr.).

Repr. : *Catalogue of First Loan Exhibition*, Museum of Modern Art, New York, 1929, pl. 58 ; Wilenski, *French Painting*, 1931, 315.

Painted 1886–87.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

542 La Serre

Lent by D. W. T. CARGILL, LANARK.

The Greenhouse. A view of the artist's rose garden with the figure of a woman picking roses. Signed : *A. Rencir*.

Oil on canvas. 23¼×28¾ in. (0.59×0.73).

Coll.: Gallimard, Paris; with Lefèvre.

Exhib.: Paris, *Exposition d'Art Moderne,* 1912; London, Lefèvre, 1923; Glasgow Art Gallery, 1923; Glasgow, Lefèvre Galleries, 1924 (6); Glasgow, Lefèvre Galleries, 1925 (4); Kircaldy Art Gallery, 1925 (21).

Lit.: *Les Arts,* 1912, 128 (repr.); Meier-Graefe, *Renoir,* 1929, 112, No. 95 (repr.).

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

543 La Jetée du Hâvre

Lent by Collection Mme. X.

The Hâvre Jetty. In the centre is a lighthouse against which the waves are breaking. On the jetty are three arc-lamps and groups of people. To the right is the sea, above which a rainbow stands out against a dark and stormy sky. Signed: *Claude Monet.*

Oil on canvas. 57⅞×89 in. (0.47×2.26).

Painted in 1868. Coll.: Cassirer.

Exhib.: Berlin, *$3^{\text{ème}}$ Exposition Sécession,* 1901, No. 182; Dresden, *Art Français,* 1914, No. 76; Berlin, *Claude Monet,* 1928, No. 15.

Lit.: G. Grappe, *C. Monet,* 1912, 20 (repr.); A. Alexandre, *Claude Monet,* 1921, 35; Dresden, *Catalogue de l'Exposition d'Art Français,* 1914 (repr.).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

544 Baigneuse

Lent by Jacques Balsan, Paris.

A Woman Bather seated against a background of sea and red, yellow and green rocks.

Oil on canvas. 46⅞×36⅝ in. (1.19×0.93).

Painted 1885.

Coll.: Durand-Ruel, Paris.

Lit.: Meier-Graefe, *Renoir,* 1929, 184 (repr.).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

545 Le Printemps

Lent by SAMUEL COURTAULD, LONDON.

Spring. A green landscape with a figure in the long grass. Signed : *Renoir.*

Oil on canvas. 23⅝×28⅜ in. (0.60×0.72).

Coll. : P. M. Turner.

Exhib. : Burlington Fine Arts Club, 1922 (37, lent Turner) Norwich, *Centenary Norwich Museum*, 1925 (60, lent Turner).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

546 Jockeys dans la Pluie

Lent by LEONARD GOW, CRAIGENDORAN, SCOTLAND.

Jockeys in the Rain. Jockeys with their mounts lining up for the start. Signed : *Degas.*

Pastel on cardboard. 18½×25½ in. (0.47×0.65).

Coll. : With Lefèvre.

Exhib. : Glasgow, Lefèvre Galleries, *Degas Exhibition*, May, 1928 (15) ; London, Lefèvre Galleries, *Degas Exhibition*, June, 1928 (15).

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1902.

547 Scène de *Messaline* à l'Opéra de Bordeaux

Lent by PAUL CASSIRER, AMSTERDAM.

Scene from *Messalina* at the Bordeaux, Opera.

Oil on canvas. 36¼×26⅜ in. (0.92×0.67).

Coll. : G. Bernheim ; Lévesque.

Exhib. : Paris, Manzi et Joyant, 1914 (35) ; Paris, Galerie Cassirer, *Impressionistes*, 1925 (59).

Lit. : Joyant, *Henri de Toulouse-Lautrec*, 1926, 299 ; Coquiot, *Lautrec*, 1913 (repr.).

Painted in 1900.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

548 Fruits

Lent by Mme. Barret-Decap, Biarritz.

Fruit. On a sideboard, partly covered with a white cloth, is placed a basket of fruit, with apples and grapes. Signed: *Claude Monet.*

Oil on canvas. 26¾×35⅜ in. (0.68×0.90).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

549 Le Jeune Philosophe

Lent by Dr. G. F. Reber, Lausanne.

The Young Philosopher. A young man in blue, seated at a white wooden table, on which is a skull.

Oil on canvas. 51⅛×38¼ in. (1.30×0.97).

Exhib.: Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française,* 1925 (15); New York, Modern Art Museum, 1929; Amsterdam, Rijksmuseum, 1931.

Lit.: Meier-Graefe, *Cézanne,* 1922, 225 (repr.); J. Gasquet, *Cézanne,* 1922, 30 (repr.).

Repr.: Klingsor, *Cézanne,* 1925, pl. 22.

Painted c. 1890.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

550 Les Baigneuses

Lent by Lord Ivor Spencer Churchill, London.

The Bathers. Six women bathing by the banks of a stream.

Oil on canvas. 15⅜×20⅞ in. (0.40×0.53).

Coll.: Sevadjian, Paris: J. B. Stang, Oslo.

Exhib.: Paris, Salon d'Automne, 1904; New York, Museum of Modern Art, 1929 (12).

Lit.: Vollard, *Paul Cézanne,* 1914.

Repr.: *Catalogue of First Loan Exhibition,* Museum of Modern Art, New York, 1929.

TOULOUSE-LAUTREC, COMTE HENRI DE

1864 Albi—Paris 1901.

551 "Jane Avril Sortant du Moulin Rouge"

Lent by SAMUEL COURTAULD, LONDON.

Jane Avril coming out of the Moulin Rouge. She has a yellow bag on her arm and is putting on her gloves. A cab with a lantern is seen through an open door. Signed: *H. T. Lautrec* (*H. T. L.* in monogram.)

Pastel and oil on millboard. 39⅜×20⅞ in. (1.00×0.53).

Coll.: Murat; Blot; Pridonoff.

Exhib.: London, Goupil Gallery, 1893, 1898 (18); Paris, Galerie Durand-Ruel, 1902 (72); Paris, Salon d'Automne, 1904; Amsterdam, Stedelijk Museum, 1930 (307); Paris, Musée des Arts Décoratifs, 1931 (95).

Lit.: Joyant, *Henri de Toulouse-Lautrec*, 1926, 274.

Repr.: Fosca, *Henri de Toulouse-Lautrec*, pl. 4; *Figaro* (Supplément), April, 1902.

The title is traditional.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

552 La Parade

Lent by ROLAND F. KNOEDLER, PARIS.

The Show. The silhouette of a man playing a trombone cuts the picture in half. To the left, four men playing various instruments; to the right, a circus rider and other circus characters.

Oil on canvas. 39×59 in. (0.99×1.50).

Painted in 1887-8. Coll.: Seurat family; Félix Fénéon (1893).

Exhib.: Paris 3ème *Exposition des Indépendants* 1888; Paris, *La Revue Blanche: Exposition posthume G. Seurat*, 1892; Paris, Cours la Reine, *Exposition rétrospective G. Seurat*, 1905; Paris, *G. Seurat*, Jan. 1908-09 (69); Paris, *G. Seurat*, Jan. 1920 (28); Paris, *Œuvres des XIXe et XXe Siècles*, June-July, 1925 (116); Grand Palais, *Trente Ans d'Art indépendant* 1926; Lucerne, *Peintures de l'École Impressioniste et Néo-Impressioniste*, Feb. 1929 (20); London, Lefèvre, *Masterpieces by Nineteenth Century French Painters* (7); Paris, Georges Petit, 1930 (31).

Lit.: G. Coquiot, *Seurat*, 1924, 248, 80 (repr.); Lucie Cousturier, *Seurat*, 1926, 12; Lucie Cousturier, *L'Art décoratif*, June, 1912, 356 (repr.); *L'Art Moderne*, 1919, No. 151 (repr.); *Cahiers d'Art*, July, 1930 (repr.).

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

553 La Baie de Grandcamp

Lent by Alex. Reid and Lefèvre, London.

The bay of Grandcamp, with a yacht race in progress. Signed: *Seurat.*

Oil on canvas. 25½×31⅞ in. (0.65×0.81).

Coll.: Felix Féneon, Paris, sold 1892; with Lefèvre.

Exhib.: Paris, Galeries de La Revue Blanche, 1892; Paris, *Exposition Georges Seurat*, 1908-9 (55); Louvre, *Cinquante Ans de Peinture Française*, 1925 (72); Lucerne, *L'École Impressioniste et Néo-Impressioniste*, 1929 (21); Glasgow, Lefèvre Galleries, May, 1929; London, Lefèvre Galleries, June, 1929 (8).

Repr.: *L'Art Moderne*, 1919, pl. 50; Cousturier, *Seurat*, 1921, pl. 5; G. Coquiot, *Seurat*, 1924, 246; *Apollo*, July, 1929; *Studio*, July, 1929.

Painted 1885.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

554 Étude pour la Baignade

Lent by D. W. T. Cargill, Lanark.

Study for the Bathing Party. Looking down the Seine with the Pont de Courbevoie in the middle distance. A rainbow is seen in the sky to the left. Signed with studio stamp: *Seurat.*

Oil on panel. 6¼×9⅝ in. (0.16×0.245).

Coll.: F. Fénéon, Paris; with Lefèvre.

Exhib.: Paris, *Exposition Georges Seurat*, 1908–09 (22); Paris, *Exposition des Artistes Indépendants*, 1919–20; London, Lefèvre Galleries, 1926; Glasgow, Lefèvre Galleries, 1927.

A study painted in 1885 for the large picture in the National Gallery, Millbank, where there is another study.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

555 Paysage

Lent by Percy Moore Turner, London.

Landscape. Trees reflected in water. Signed with studio stamp: *Seurat.*

Oil on panel. 6⅛×9⅝ in. (0.155×0.245).

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

556 Esquisse : " Un Dimanche à la Grande Jatte "

Lent by D. W. T. CARGILL, LANARK.

Sketch for " Sunday on the Grande Jatte." The Grande Jatte is an island in the Seine, near Paris. Signed with studio stamp: *Seurat.*

Oil on panel. 5⅞×9⅞ in. (0.15×0.25).

Coll. : with Lefèvre.

Exhib. : Paris, *Exposition Georges Seurat*, 1908–09 (45); Glasgow, Lefèvre Galleries, 1927.

Study for the picture in the Chicago Art Institute.

Compare with Nos. 519 and 523.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

557 La Prairie

Lent by D. W. T. CARGILL, LANARK.

Meadow Land. Fields with a background of hills. A grey sky. Signed : *Degas.*

Pastel on cardboard. 8⅝×11¾ in. (0.22×0.30).

Coll. : Family of the artist ; Etienne Bignou, Paris ; with Lefèvre, London.

Exhib. : Glasgow, Lefèvre Galleries, *Works by Degas*, 1928 London, Lefèvre Galleries, *Works by Degas*, 1928 (18).

Repr. : J. B. Manson, *The Life and Work of Edgar Degas*, 1927, pl. 8.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

558 Jeune Fille au Chat

Lent by BENJAMIN LEVY, PARIS.

A Girl with a Cat. Signed : *Renoir.*

Oil on canvas. 21⅝×18⅛ in. (0.55×0.46).

Coll. : Comtesse de Rasty.

SEURAT, GEORGES

1859 Paris—painted chiefly in Normandy—Paris 1891.

559 Le Port de Gravelines

Lent by D. W. T. CARGILL, LANARK.

The Harbour of Gravelines. The river mouth and harbour with yachts and a lighthouse.

Oil on canvas. 28¾×36¼ in. (0.73×0.92).

Coll.: Family of the Artist; M. Étienne Bignou, Paris; with Lefèvre, London.

Exhib.: Paris, *Trente Ans d'Art Indépendant*, 1926; London, Lefèvre Galleries, *Pictures and Drawings by Georges Seurat*, 1926 (2); Glasgow, Lefèvre Galleries, *A Century of French Painting*, 1927.

Lit.: *Cahiers d'Art*, October, 1926, 209.

Repr.: *Revue de l'Art ancien et moderne*, xli, Feb. 1932.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

560 Baigneuse lisant

Lent by DR. GEORGES VIAU, PARIS.

Nude Woman Reading. She is seated in a padded armchair, her legs crossed with one foot on a stool. She holds a paper, which she is reading. Signed: *a mon ami Viau: Renoir.*

Oil on canvas. 8⅝×12¼ in. (0.22×0.31).

Painted in 1900.

Exhib.: Paris, Durand-Ruel, *Exposition Renoir.*

Lit.: Waldemar George, *Amour de l'Art*, 1925, 372 (repr.).

MANET, ÉDOUARD

1832 Paris—Paris 1883

561 Fleurs

Lent by MADAME JULES FÉRAL, PARIS.

Flowers. Roses, pansies and carnations arranged in a glass vase. Grey background. Signed: *Manet.*

Oil on canvas. 12⅝×9½ in. (0.32×0.24).

Lit.: Tabarant, *Manet*, 1931, No. 406.

Painted c. 1882–83.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

562 Femme penchée dans un Fauteuil (Mélancolie)

Lent by D. W. T. CARGILL, LANARK.

Woman leaning forward in an armchair. Signed: *Degas.*

Oil on canvas panel. 7½×9⅞ in. (0.19×0.25).

Coll.: Viau, Hansen.

Exhib.: Paris, Orangerie, *Degas, portraitiste et sculpteur*, 1931 (57).

Lit.: Jamot, *Degas*, 1924, pl. 21B.

Painted about 1874.

VESTIBULE

PAINTINGS

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

563 Le Remaniement du Parc de Versailles: Le Bosquet des Bains d'Apollon

Lent by the MUSÉE DE VERSAILLES.

Alterations in the park at Versailles. View of the gardens at Versailles during the winter of 1774–75, during the cutting down of old trees. On the right is one of the stone horses of Apollo, and artificial classic remains. In the background are the statues bordering the north parterre, and the façade of the palace.

Oil on canvas. 48⅜ × 75¼ in. (1.24 × 1.91).

Exhib.: Salon, 1777.

Lit.: Pératé and Brière, *Catalogue du Musée de Versailles*, 1931, i (1029), 190 (repr.); Gabillot, *Hubert Robert et son temps*, 1895, 275; Nolhac, *Hubert Robert*, 1910, 55–56 (repr.).

Painted, in 1775, for Louis XVI.

Pendant to No. 564.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

564 Le Remaniement du Parc de Versailles: Le Tapis-Vert

Lent by the MUSÉE DE VERSAILLES.

Alterations in the Park of Versailles. This view, from the entrance of the *Tapis Vert* shows the trees being cut down in the winter of 1774–75. On the right, Louis XVI in red, cane in hand, and Marie Antoinette, talk with their friends and officers of the household. Amongst the statues decorating the entrance to the *Allée Royale* is the famous Milo of Croton, by Pierre Puget, now in the Louvre.

Oil on canvas. 49¼ × 75¼ in. (1.25 × 1.91).

See Note to No. 563.

GÉRARD, FRANÇOIS-PASCAL-SIMON, and VAN SPAENDONCK

Gerard: 1770 Rome—Paris 1837.

565 Louis-Marie La Revellière-Lepeaux, Membre du Directoire

Lent by the MUSÉE D'ANGERS.

Philanthropist, member of the Convention, and member of the Directory. He wears a dark suit, white cravat, red waistcoat, and soft boots with brown leather tops. In one hand is a book, in the other, plants which he has just gathered. The plants are by Van Spaendonck, a great friend of the sitter, who wished to be associated in the work. Signed : *f*^{ot} *Gerard.*

Oil on canvas. 59⅞×42⅞ in. (1.52×1.09).

Given to the museum by O. La Revellière, son of the sitter, in 1843.

Lit. : Gonse, *Chefs d'Œuvre des Musées de France*, 1900, 43–44 (repr.) ; M. Valotaire, *Le Musée d'Angers* (Collections publiques de France), 48 (repr.).

Painted about 1795–1796.

GÉRARD, FRANÇOIS-PASCAL-SIMON

1770 Rome—Paris 1837.

566 La Duchesse de Berry dans le Parc de Bagatelle

Lent by J. GOUDSTIKKER, AMSTERDAM.

She sits on a green bench wearing a long white embroidered dress, and holds a red shawl over her left arm. In the background the Pavillon de Bagatelle.

Oil on canvas. 76×55⅞ in. (1.93×1.42).

Lit. : *Catalogue of the Goudstikker Collection*, No. 52, pl. XXX.

CENTRAL HALL

SCULPTURE, TAPESTRIES, OBJETS D'ART

FRENCH SCHOOL, Second Half of XIIIth Century.

567 Statue d'un Musicien

Lent by the City of Rheims.

Figure of a Musician. Young, clean-shaven, wearing the civil costume of the 13th century. He is seated, and plays on the pipe and tabor.

Stone. 58¾ in. (150 cm.).

From the Maison des Musiciens in the rue du Tambour, Rheims. There were five figures of musicians, each under a trefoil arch on the façade of this house, which was destroyed during the War 1914–1918. Fortunately the figures had previously been removed to Paris.

Lit.: P. Vitry et G. Brière, *Documents de Sculpture Française*, 71 (repr.); Enlart et Roussel, *Catalogue du Musée de Sculpture comparée*, ii, 64.

Repr.: Cast in the Musée de Sculpture comparée, Paris, No. D 145–6.

See also No. 582.

CASE 568

FRENCH SCHOOL, Early XVth Century.

568a L'Annonciation

Lent by the Musée de Langres.

Ivory. The Annunciation. Ebony base decorated with marqueterie. The hair and wings are gilt, the robes decorated with gold patterns, the flesh painted. The leather case is also of the 15th century.

9×7¼ in. (23×18.5 cm.).

Perhaps from the collections of the Dukes of Burgundy. Given by Guyot de Giey to the Musée de Langres in 1842.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900, No. 173.

Lit.: Brocard, *L'Annonciation du Musée de Langres, Bulletin de la Société d'Histoire et d'Archéologie de Langres*, iv, 1900, 359; G. Migeon, *L'Exposition rétrospective de l'Art Français*, Paris, 1900, viii; G. Migeon, *L'Exposition rétrospective de l'Art Français: Revue de l'Art ancien et moderne*, 1900, i, 460; Molinier et Marcou, *Exposition rétrospective de l'Art Français,* 1900, Paris, album (repr.); Marcou, *L'Exposition rétrospective de l'Art Français: Gazette de Beaux-Arts,* 1900, i, 490; *Catalogue illustré de l'Exposition rétrospective,* Paris, 1900, No. 173; R. Koechlin, *Les Ivoires Gothiques,* 1924, No. 850 (repr.).

FRENCH SCHOOL, 1575

568b Nef-Reliquaire de Sainte Ursule

Lent by the CATHEDRAL OF RHEIMS.

Reliquary of St. Ursula. In the form of a ship of cornelian on a silver base representing a stormy sea, whose waves, enamelled white and blue, wash rocks covered with green enamel and coloured flowers. The top of the mast, terminating with a crown and the monogram of Henri III, is surmounted by a silver angel. St. Ursula, wearing a gold mantle enamelled with red, and an ermine front, directs the eleven saints. The socle is decorated with shields bearing the arms of France and Poland. Inscribed at the base of the ship: *HENRICUS III GALLARUM POLONIARUMQUE REX, HANC DEI PARAE VIRGINI NAVICULAM, UT RES GALLICA, DIUTURNIS JACTATA SEDITIONUM FLUCTIBUS, OPE DIVINA TANDEM CONSERVETUR IN TRANQUILLUM MORE MAJORUM INAUGURATUS POSUIT ANNO CDDLXXIIII*; on the other side, *DE SAINCTE URSULE ET MIL VIERGES.*

H. 18×11 in. (46×28 cm.).

Coll.: Given by Henri III, King of France and of Poland, the day of his coronation at Rheims, February 5th, 1575, to the treasure of the Cathedral. Placed in safety during the War, it is now deposited in the Louvre until the restoration of the Cathedral of Rheims enables its treasure to be exhibited.

Exhib.: Paris, *Exposition rétrospective de l'Art Français,* 1900 (1761).

Lit.: Tarbé, *Trésor des Églises de Reims,* 1843 (repr.); Abbé Cerf, *Trésor de la Cathédrale de Reims: Gazette des Beaux-Arts,* 1881, 110; Molinier et Marcou, *L'Exposition rétrospective de l'Art Français,* 1900, 78; Marquet de Vasselot, *Michel,* v, pt. i, 430 (repr.); L. Demaison, *La Cathédrale de Reims* (Monographies des grands Édifices), 124 (repr.).

FRENCH SCHOOL, Early XIVth Century

568c Boite: L'Enfance du Christ

Lent by the MUSÉE DE DIJON.

Ivory Box. Cylindrical; the lower tier divided into five scenes by trefoil arches, the upper with continuous scenes. Below:

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General

The Visitation; the Annunciation; the Adoration of the Magi; the Nativity; the Presentation. Above: The Journey of the Magi; the Announcement to the Shepherds; the Massacre of the Innocents; the Miracle of the Wheat; the Flight into Egypt. Traces of colour remain.

H. 5¾ in. (14.8 cm.). Diam. 5½ in. (14 cm.).

May have come with two other caskets from the Abbey of Citeaux, where this collection was known under the name of "Toilette des Duchesses de Bourgogne." Gonse believes it to have come from the Chartreuse de Dijon.

Exhib.: Paris, *Exposition rétrospective du Trocadéro*, 1889, No. 128; Paris, *Exposition rétrospective de l'Art Français*, 1900 (102).

Lit.: Chabeuf, *Deux Ivoires du Musée de Dijon*, *Revue de l'Art Chrétien*, 1898, 227; Molinier, *Les Ivoires*, *Histoire générale des Arts appliqués à l'Industrie*, 1896, 193; Molinier et Marcou, *Exposition rétrospective de l'Art Français*, 1900, 7 (repr.); Gonse, *Chefs d'œuvre des Musées de France, Sculpture*, 1904, 153; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 231 (repr.).

LIMOUSIN, LÉONARD

c. 1505 Limoges—Paris—Limoges c. 1577.

568d Coupe à Couvercle

Lent by Baron Robert de Rothschild, Paris.

Covered cup. In painted enamel. The cylindrical foot is decorated with gold scrollwork on black; large green and white leaves extend over the cup, which is decorated with gold masks and animals. Inside, three nude children with two armorial shields and a cartouche with the date *1548*. The cover is black, with the combat of the Lapithæ and Centaurs; on the inside are three scenes—(1) two *seigneurs* at table (Francis I and Henry VIII), (2) eleven *seigneurs* at table, (3) a priest officiating before an altar. Inscribed on the cover: *LEONARDVS LEMOVICVS INVENTOR 1536*, and signed *L.L.* Round the battle of the Centaurs: *HOSTIBUS EVENIANT COVIVIA TALIA NOSTRIS*; round scene (2): *CONCILIAT DIVOS FELICIT AMICIAS.*

H. 7⅜ in. (19 cm.); diam. 7⅜ in. (19 cm.).

Coll.: Mme. de la Sayette, Poitiers; sold Paris, 1860, No. 153; Nozzy, sold Paris, 1864, No. 12; Barons James and Gustave de Rothschild.

Exhib.: Paris, *Union centrale des Arts décoratifs*, 1865, No. 2451; *Exposition Universelle*, 1867, No. 2898; *Exposition rétrospective de l'Art français*, 1889, No. 1063.

Lit.: Bourdery et Lachenaud, *Léonard Limousin*, 1897, 83, No. 65, 151–52, No. 62; P. Lavedan, *Léonard Limousin et les émailleurs Français*, 101.

LIMOGES, XIIIth Century

568e Châsse

Lent by the Cathedral of Sens.

Reliquary. Champlevé enamel, in the shape of a gabled house. The figures are reserved, with heads in relief on a ground of lapis blue, diapered with rosettes in enamel. On the front the martyrdom of a bishop before an altar prepared for mass. Four soldiers attack the bishop and two acolytes. On the slope of the roof a bishop presides at the funeral of the martyr. At each end a saint under a canopy; on the back, decorative players. The scene is sometimes thought to represent the Martyrdom of St. Thomas Becket.

H. 7¾ in. (20 cm.); L. 9⅜ in. (24 cm.).

Given to the Cathedral in 1851 by the Abbé Chauveau, Vicaire général de Sens.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900, No. 247. (Cat. ill.).

Lit.: A. de Montaiglon, *Antiquités et curiosités de la Ville de Sens*, *Gazette des Beaux-Arts*, 1880, i, 161 (repr.); E. Chartraire, *Inventaire du trésor*, 1897, 253 (repr.); E. Chartraire, *Le trésor de la Cathédrale de Sens, Coll. des Memoranda*, 19 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 948; T. Borenius, *Archæologia*, 1929, lxxix, 48 (repr.).

FRENCH SCHOOL, Early XVth Century

568f Autel Portatif

Lent by the Cathedral of Chartres.

Portable altar. A slab of antique granite is mounted with four plaques of chased silver gilt resting on four feet. The edges are decorated with a repeat pattern of flowers and shells.

Goldsmiths' work. 1¾×17¼×9 in. (4.5×44×23 cm.).

Given to the Cathedral by the King of England in 1420.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1737).

Lit.: Doublet et Boistibault, *Inventaire des Ornements de l'Église Cathédrale de Chartres fait en* 1783; *Revue archéologique*, 1859, xxxi, 37; Merlet, *Catalogue des Reliques et Joyaux de N.D. de Chartres*, 1885; F. de Mely, *Le Trésor de Chartres*, 1310–1792, 1886, xxx, xxxiv, 57 (repr.).

FRENCH SCHOOL, XIIth Century

568g Main de Justice des Rois de France

Lent by the Musée du Louvre, Paris.

Hand of Justice of the Kings of France. The ivory hand is mounted on a gold base decorated with three jewelled medallions; a sapphire occupies the centre of one and the edges are decorated with filigree arcading. The others have as centres antique intaglios. Only the ivory hand and the sapphire medallion are of the 12th century.

Goldsmiths' work and ivory. H. 7 in. (17.8 cm.).

There were several hands of justice in the treasury of St. Denis. The ivory hand formed part of one of these insignia. The medallion was taken from another and was mounted on the hand of justice with others, imitated from it, when the royal ornaments were restored in 1804 for the coronation of Napoleon I. It was placed in the Musée des Souverains, and when this was dispersed it passed to the Louvre (Catalogue Marquet de Vasselot, No. 17).

Lit.: Barbet de Jouy: *Gemmes et Joyaux de la Couronne*, 1888, pl. 11 (repr.); Barbet de Jouy, *Notice du Musée des Souverains*, 1868, 2nd ed., No. 26; A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Suppl. de Molinier, No. D, 930.

The hand of justice is represented in David's painting, *Le sacre de l'Empereur Napoléon I* (Louvre Cat. No. 201a), where it is carried by the arch-chancellor Cambacérès. Ingres' portrait of Napoleon in the coronation robes in the Musée de l'Armée, Paris, shows him holding the Main de Justice in his left hand and the sceptre of Charles V (No. 568j) in his right.

FRENCH SCHOOL, XIIth Century

568h Paire d'Éperons du Sacre des Rois de France

Lent by the Musée du Louvre, Paris.

Spurs used at the coronation of the Kings of France. In chased gold, ending in a ball with openwork plaques at the sides. They were restored in 1804, when the filigree and jewelled bands which decorate them and the gold-embroidered thongs were added.

6⅝×2⅜ in. (17×6 cm.).

Kept in the Abbey of St. Denis and mentioned in the inventories of 1534 and 1634. At the accession of each king they were taken to Rheims for the coronation. The Duc de Bourgogne placed them on the king's feet and removed them at once. At the time of the Revolution they passed to the *Cabinet des Antiques*, were transferred to the *Musée des Souverains*, and, when it was dispersed in 1872, passed to the Louvre (Cat. Marquet de Vasselot, No. 17).

Lit.: Félibien, *Histoire de l'Abbaye de St. Denis*, iv, R. (repr.); Barbet de Jouy, *Notice du Musée des Souverains*, 1888 (2nd ed.), Nos. 21–22; A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Suppl. de Molinier, 1891, No. D, 935–936; E. Vanderheym, *Notice historique sur les Joyaux de la Couronne et les Objets du Sacre*, 1889, 46.

FRENCH SCHOOL, XIIth Century

568i Épée du Sacre des Rois de France dite: Épée de Charlemagne

Lent by the MUSÉE DU LOUVRE, PARIS.

Sword, used at the coronation of the French Kings, called the Sword of Charlemagne. The hilt is of gold, the pommel decorated with chased fantastic birds, the cross-bar formed by two dragons. The grip and the blade are modern. The inscription is engraved on the underside of the quillons with the burin in 13th century cursive letters: *M(arcs) et demi et × estelli(n)s.*

L. 39^{1} in.; width of the cross-bar, 8⅝ in. (100×22 cm.).

The sword was kept at the Abbey of St. Denis. At the accession of a king it was taken to Rheims and laid upon the altar for the coronation ceremonies, where it was carried by the High Constable. From the 13th century it was called "Joyeuse." It was found in the possession of a dealer of second-hand goods in 1804, and was used at the coronation of Napoleon, being carried by Marshal Lefebvre among the "*honneurs de Charlemagne.*" It was kept in the Musée des Souverains until it was dispersed in 1872, and has since been in the Louvre (Catalogue Marquet de Vasselot, No. 16, pl. vi).

Lit.: Félibien, *Histoire de l'Abbaye royale de St. Denis*, 1708, 1 pl. iv R. (repr.); Barbet de Jouy, *Gemmes et Joyaux de la Couronne*, 1886, 2nd ed., No. 20; Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Suppl. de Molinier, 1891, No. D, 934; E. Vanderheym, *Notice historique sur les Joyaux de la Couronne et Objets des Sacres*, Paris, 1889, 44–46; Louis Courajod, *Communication sur l'Inscription de l'Épée dite de Charlemagne: Mémoires de la Société des Antiquaires de France*, xxxvii 177.

This sword is represented in the picture of Louis XIV, in coronation robes, by Rigaud (Louvre cat. 178).

FRENCH SCHOOL, Second half of the XIVth Century

568j Sceptre de Charles V

Lent by the Musée du Louvre, Paris.

Sceptre of Charles V. Formed of a spherical knop surmounted by an expanded lily. A square platform resting on the lily supports a statuette of Charlemagne, seated and wearing the imperial insignia. The knop is divided into three medallions representing three scenes from the legend of Charlemagne, separated by precious stones and clusters of pearls:—(1) St. James appears to Charlemagne in a dream and orders him to deliver Spain from the yoke of the infidels. (2) Charlemagne and his knights kneeling before St. James, their weapons, driven into the ground, becoming trees. (3) The death of Charlemagne; his soul torn from the hands of the devil by St. James. The sceptre was restored in 1804; the staff has been taken from another object; the lily was formerly covered with white enamel. Inscribed in Gothic letters on the sides of the platform in open-work: *SANCTUS KAROLUS MAGNUS . ITALIA . ROMA . GERMANIA.*

H. 8⅝ in. (22 cm.) without the staff.

Given into the care of the monks of St. Denis, May 7th, 1380, and mentioned in the inventories of 1534 and 1634; at the accession of each king it was taken to Rheims for the ceremonies of the coronation. At the time of the Revolution it was placed in the Cabinet des Antiquités. It was carried at the coronation of Napoleon by the Marshal Pérignon among the *honneurs de Charlemagne.* Placed in the Musée des Souverains; when this was dispersed in 1872 passed to the Louvre (Catalogue Marquet de Vasselot, No. 148 (repr.).

Lit.: *Inventaire du mobilier de Charles V*, éd. Labarte, No. 3449; Monfaucon, *Monuments de la monarchie française*, 1729, 1733, i (repr.); Félibien, *Histoire de l'abbaye royale de St. Denis*, 1706, iv, P (repr.); Barbet de Jouy, *Notice du Musée des Souverains*, 1268, 2nd ed., No. 41; Darcel, *Notice des Émaux et de l'Orfèvrerie du Louvre*, Suppl. de Molinier, 1891, No. 943; Molinier, *L'Orfèvrerie religieuse et civile: Histoire générale des arts appliqués à l'Industrie*, 1901, 224; E. Vanderheym, *Notice historique sur les joyaux de la Couronne et objets des sacres*, 1889, 46–50; Marquet de Vasselot, *Michel*, ii, pt. 2, 962.

See note to 568g.

LIMOGES, XIIIth Century

568k Châsse de Saint Aignan

Lent by the CATHEDRAL OF CHARTRES.

Reliquary of St. Aignan. Triptych in the form of a gabled house resting on four square feet, the front opening with two doors to form wings. Of wood, covered with plates of copper, gilt or champlevé enamelled. The inside is decorated with enamelled ornament against which the figures stand out in relief. In the centre the Crucifixion; under the feet of Christ Adam arising out of his tomb; on the right the Virgin and the Church; on the left St. John and the Synagogue: above the cross, three angels, two of whom hold the disks of the sun and the moon. The Christ in relief was added in the 17th century over the original figure, reserved in the copper, the silhouette of which is visible. The decoration of the sides has been stolen and replaced by inferior imitations. On the inside of the left wing a female saint holding a small cross, surrounded by four angels; on the right wing an apostle surrounded by the symbols of the four Evangelists; in each half gable a censing angel. On the outside of the wings, the Descent of the Holy Ghost; in the gable the hands of Christ with flames descending; below, the twelve apostles seated in niches arranged in three tiers. The slopes of the roof are decorated with copper stamped with a diaper, over which medallions engraved with half-length angels have been fixed. The trefoil cresting on the ridge of the gable is of a later date.

H. 31 in. (79 cm.), W. 27 in. (69 cm.), open 31 in. (79 cm.), D. 11⅜ in. (29 cm.).

According to a tradition the triptych belonged to the Church of St. Aignan, and after the pillage of this church in 1792 was bought by a goldsmith who sold it to the Cathedral in 1806 for 161 francs 50c.

Exhib.: Paris, *Exposition rétrospective*, 1867, No. 2030; Paris, *Exposition rétrospective de l'Art Français*, 1900 (No. 2517).

Lit.: Doublet de Boisthibault, *Inventaire des ornements de l'Église cathédrale de Chartres fait en* 1783, *Revue archéologique*, 1859, xxxi, 37; Merlet, *Catalogue des reliques et joyaux de N.D. de Chartres*, 1885; F. Mély, *Le Trésor de Chartres*, 1310–1793, 1886, x (repr.); Rupin, *L'Œuvre de Limoges*, 1890, 498 (repr.). Marquet de Vasselot, *Michel*, ii, pt. 2, 951.

FRENCH SCHOOL, Early XVI Century

568l Navette à Encens

Lent by the CATHEDRAL OF CHARTRES.

An incense-boat formed of a mother-of-pearl shell mounted on chased silver-gilt. The ship rests on a high lobed base ornamented with chased arabesques and dolphins. In front two figures supporting an escutcheon stand on a base bearing the following inscription, probably added some years later : *1540, DONNÉE LE 25 JUIN. DES BIENS DE MONS. MILE D'ILLIERS, EVESQUE DE LUON, DOYEN DE CHARTRES ET NEGVEU DE MESSIEURS MILPE ET RENÉE D'ILLIERS, EVESQUES DE CHARTRES.*

H. 10⅝ in. (27 cm.) ; L. 7½ in. (19 cm.) .

Since being given, as recorded by the inscription, has remained in the treasure of the Cathedral.

Exhib. : Paris, *Exposition rétrospective de l'Art français*, 1900, No. 1786 (repr.).

Lit. : Doublet et Boisthibault, *Inventaire des Ornements de l'Église cathédrale de Chartres fait en* 1783, *Revue archéologique*, 1859, xxxi, 37–43 ; F. de Mély, *Le trésor de Chartres*, 1310–1792, 1886, 10–11, vii (repr.) ; Merlet, *Catalogue des reliques et joyaux de N.D. de Chartres*, 1885 ; Marquet de Vasselot, *Michel*, v, pt. 1, 431 (repr.).

FRENCH SCHOOL, 1547

568m Reliquaire dit du St. Sepulcre

Lent by the CATHEDRAL OF RHEIMS.

Reliquary representing the Holy Sepulchre. In silver-gilt, on a hexagonal base of gilt copper, supported by four lions, and decorated by an enamelled border and a row of precious stones. The rock with the sepulchre rests on a fortress with crenellated walls flanked by six turrets, each bearing an angel. On the walls the monogram of Henri II and Catherine dei Medici (H.C) alternates with the emblem of the king (three interlaced crescents). On the rock, enamelled to represent green grass with flowers, is the sepulchre of sardonyx, with four soldiers sleeping round it. Christ, wearing a red enamelled mantle, steps out of the tomb, his right hand raised in blessing. Inscribed on the cartouche at the foot : *HENRICUS SECUNDUS CONSECRANDUS HUC ME ASPORTAVIT.*

10⅝ × 11⅞ in. (27 × 30 cm.).

Given by Henri II on the day of his coronation at Rheims, July 25, 1547, to the treasure of the cathedral. Placed in safety during the War, it is now deposited in the Louvre until the restoration of the Cathedral of Rheims enables the treasure to be again exhibited.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1760).

Lit.: Tarbé, *Trésor des Églises de Reims*, 1842, 2 (repr.); Abbé Cerf, *Trésor de la Cathédrale de Reims*, 1867; Darcel, *Gazette des Beaux-Arts*, 1881, xxiii, 108 (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 78.

FRENCH SCHOOL, XVth Century

568n Chef-Reliquaire de Sainte Fortunade

Lent by the Church of Ste. Fortunade (Corrèze).

Reliquary Head of Ste. Fortunade. The back of the head is cut open vertically and fastens with a hinge. The socle dates from 1801.

Pewter. H. 18⅝ in. (22 cm.).

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1733).

Lit.: Louis Gonse, *L'Art Gothique*, 450; Rupin, *L'Œuvre de Limoges*, 1890, 454 (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900 (repr.); Molinier, *L'Ofrèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 230.

FLOCH, GUILLAUME

Working 1546 Morlaix.

568o Calice et Patène

Lent by the Church of St. Jean du Doigt (Finistère).

Chalice and Paten. Silver-gilt. The cup of the chalice rests on a calyx decorated in relief in the style of the Renaissance. The knop, in the form of a building surrounded above and below by a nielloed ring, has eight shell-shaped gabled niches, separated by buttresses, containing eight small statuettes: SS. Peter, Paul, Bartholomew, Thomas, Philip, Andrew, John, James. The foot is decorated with eight lobes and four different motifs in the Renaissance style. The paten is engraved with a border of rays. In the middle is stamped the head of a man of the period of François I, in a frame held by female figures terminating in floral scrolls. In the centre a painted enamel representing the

Nativity. On the reverse, under the enamel, a chased medallion representing the Pascal Lamb. Mark: *G.F.M.*

Chalice 13¾ in. (35 cm.); diam. at base 9⅜ in. (24 cm.); paten diam. 9⅜ in. (24 cm.).

According to tradition, given to the Church of St. Jean du Doigt by the Duchess Anne of Brittany. But the style is later than 1514, the date of her death. Perhaps bought subsequently to replace objects destroyed during the Religious Wars.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900.

Lit.: A. Darcel, *Calice et Patène de l'Eglise St. Jean du Doigt, Annales archéologiques*, 1859, xix, 328, 348 (repr.); Marquet de Vasselot, *Michel*, v, pt. 1, 433 (repr.); Le Guennec, *Le Calice de St. Jean du Doigt à l'Exposition de Londres: Journal des Débats*, December 4, 1931.

LIMOGES, XIIIth Century

568p Châsse

Lent by Henry Oppenheimer, London.

Champlevé enamel on copper-gilt. On the front, seated, figures of St. Peter and an Apostle. The cresting is pierced with keyhole decoration. At each end a standing angel. On the gable-roof Christ in Majesty between two standing angels. The figures in copper-gilt on an enamel background.

H. 9½ in. (0.245).

Coll.: Schiller; Salting.

Exhib.: Victoria and Albert Museum.

SCHOOL OF NARDON PÉNICAUD

Limoges, early 16th Century.

568q Triptyque: Le Calvaire, Le Christ à la Colonne, La Descente de Croix

Lent by the Musée du Louvre, Paris.

Triptych, painted enamel. In the central panel the Crucifixion, against a blue ground starred with gold; at the foot of the Cross Stephaton, Longinus, the Virgin, St. John, the Magdalen, and a holy woman. On the left wing, the Flagellation, Christ tied to the column in a setting of flamboyant architecture. On the right wing, in a similar architectural setting, the Descent from the Cross: above, the Cross with the instruments of the Passion. The frame is of chased gilt copper decorated with gables and cherubim.

$7\frac{7}{16} \times 6\frac{5}{8}$ in. (19×17 cm.); wings, $2\frac{3}{4}$ in. (7 cm.).

Bought in Madrid by Davillier, who bequeathed it to the Louvre in 1883 (Catalogue Marquet de Vasselot, No. 483, repr.).

Lit.: Courajod et Molinier, *Donation du Baron Ch. Davillier, Catalogue des Objets exposés au Musée du Louvre*, 1885, No. 401; Molinier, *L'Émaillerie*, 1891; Marquet de Vasselot, *Les Émaux Limousins*, 1921.

569 Tapisserie de l'Apocalypse

Lent by the Musée des Tapisseries, Angers.

For description see Gallery I, No. 22 (5), The False Prophet.

Should be compared with the Manuscript in Case 45c.

FRENCH SCHOOL, End of XIVth Century

570 La Vierge allaitant l'Enfant

Lent by the MUSÉE D'ORLÉANS.

The Virgin suckling the Child. The head was formerly crowned. Restorations: the nose and the left hand.

Marble. H. $66\frac{1}{2}$ in. (170 cm.).

From the Cistercian Abbey of La Cour-Dieu, near Orléans (Loiret).

Lit.: P. Vitry et G. Brière, *Documents de Sculpture Française*, 106 (repr.).

SCHOOL OF THE ÎLE DE FRANCE, Second Half of XIIIth Century

571 Statue d'un Apôtre

Lent by the MUSÉE DE CLUNY, PARIS.

Statue of an Apostle. Standing, holding in his left hand an object (chalice ?), only the base of which remains. The right forearm is missing.

Stone. H. $64\frac{3}{8}$ in. (165 cm.).

From the Sainte Chapelle du Palais, Paris, where it decorated the upper chapel together with eleven other statues of apostles. The twelve were removed in 1797, and ten, including the one here exhibited, were placed in the Musée des Monuments Français. Afterwards used to decorate the Stations of the Cross at Mont Valérien, where it was damaged during the riots in 1830. In 1830, together with several other apostles and two fragments, it entered the Musée de Cluny. Six of the statues were replaced in the Sainte Chapelle and were restored under the direction of Lassus.

Lit.: *Catalogue Général du Musée des Thermes et de l'Hôtel de Cluny*, i, 47; Courajod, *Les Apôtres de la Sainte Chapelle, Gazette Archéologique*, 1883, 152.

Repr.: *Catalogue du Musée de Cluny*, 16; P. Vitry et G. Brière, *Documents de Sculpture Française*, 83.

FRENCH SCHOOL, End of the XIIth Century

572a Calice de St. Rémi

Lent by the CATHEDRAL OF RHEIMS.

Chalice of St. Remi. A hemispherical cup of gold, joined by a knop to a trumpet-shaped foot. The cup is decorated with a band of filigree set with gems and cloisonné enamels on gold forming a six-lobed rose motive: the knop is entirely covered with filigree gems and enamel; on the base the motive of the cup is repeated, with an inscription between the lobes. + *QUICUMQUE HUNC CALICEM INVADIAVERIT VEL AB ECCLESIA REMENSI ALIQUI MODO ALIENAVERIT ANATHEMA SIT; FIAT AMEN.*

H. 6⅝ in. (17 cm.); L. 5⅞ in. (15 cm.).

Belonged to the treasure of the Cathedral of Rheims, and was used at the coronation of the kings of France. At the mass of the coronation the king received the wine from this chalice. At the Revolution removed and placed in the Cabinet des Antiques et des Médailles; restored to the Cathedral by Napoleon III, put in a safe place during the War, and is now deposited in the Louvre until restoration of the Cathedral permits the treasure to be exhibited.

Exhib.: Paris, *Exposition de l'Histoire du Travail*, 1867; Paris, *Exposition rétrospective de l'Art Français*, 1900 (1600).

Lit.: *Calice de St. Rémi de Reims. Annales Archéologiques*, 1845, ii, 344, 345 (repr.); Abbé Cerf, *Notice sur le calice de St. Rémy, Congrès Archéologique, France*, 1861, xxviii, 157 (repr.); Abbé Cerf, *Trésor de la Cathédrale de Reims*, 1867; Viollet le Duc, *Dictionnaire raisonné du mobilier Français*, ii, 1871, 178, 180 (repr.); A. Darcel, *Le Trésor de la Cathédrale de Reims, Gazette des Beaux-Arts*, 1887, xxiii, 99, 102 (repr); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français* (1900), 67, 68 (repr.); Molinier, *L'Orfèvrerie religieuse et civile: Histoire générale des Arts appliqués à l'Industrie* (1901), 157 (repr.); L. Demaison, *La Cathédrale de Reims* (*Petites Monographies des grands Edifices*), 122 (repr.)

FRENCH SCHOOL, Middle of XIIIth Century

572b La Vierge et L'Enfant

Lent by the MUSÉE DE CLUNY, PARIS.

The Virgin and Child. Statuette in ivory. She is seated, crowned, with the Child on her left knee, his right hand raised in blessing, his left holding a scroll.

H. 11⅜ in. (29 cm.).

Coll.: Musée de Cluny, *Catalogue du Sommerard*, No. 1037.

Lit.: R. Koechlin, *Michel*, ii, 466 (repr.); R. Koechlin, *Les Ivoires Gothiques*, 1924, iii, No. 8 (repr.).

FRENCH SCHOOL, Xth Century

572c Calice et Patène de St. Gauzelin

Lent by the CATHEDRAL OF NANCY.

Chalice and Paten.

1. The Chalice: a hemispherical cup of silver covered with gold-leaf. On the rim is a band of filigree set with precious stones; the two small voluted handles and the foot with border and four tires are similarly decorated. On the sides are two cabochons set in rectangular medallions.

H. 5⅛ in. (13 cm.); diam. 4⅜ in. (11 cm.).

2. The Paten is *repoussé* in the form of a cinqefoil, surrounded by a band in which stones, pearls, filigree, and enamels alternate.

Diam. 5⅞ in. (15 cm.).

Given by St. Gauzelin to the Abbey of Bouxières aux Dames. At the Revolution the Chapter was suppressed, the treasure being saved by one of the canons, who gave it to the Cathedral of Nancy in 1803.

Exhib.: *Exposition de Nancy*, 1875; Paris, *Exposition rétrospective de l'Art Français*, 1900 (1584).

Lit.: Digot, *Notice sur l'Evangéliaire, le Calice et la Patène de St. Gozlin, évêque de Toul, Bulletin Monumental*, xii, 507; Auguin, *Monographie de la Cathédrale de Nancy*, 1882 (repr.); Auguin, *Exposition de Nancy, Impressions et Souvenirs*, 1875, 124, 125 (repr.); Molinier et Marcou, *Exposition rétrospective de l'Art Français*, 1900, 60 (repr.); Molinier, *l'Orfèvrerie* *religieuse et civile, Histoire générale des Arts appliqués à l'Industrie,* 1901, 105–106 (repr.); Molinier, *Michel,* i, 2, 846–848 (repr.). Jacqueline Seligmann, *L'Orfèvrerie carolingienne, son Évolution; Travaux des Étudiants du Groupe d'Histoire de l'Art de la Faculté des Lettres de Paris,* 1927–1928, 137–169.

FRENCH SCHOOL, End of the XIIth Century

572d Ciboire dit Sainte Coupe

Lent by the CATHEDRAL OF SENS.

Ciborium, called the Holy Cup. The hemispherical cup and cover have their rims decorated by a double engraved band from which floral motifs in relief spring at regular intervals. The trumpet-shaped foot has similar decoration. The knop is decorated with a floral motif in relief.

$12\frac{1}{4} \times 17\frac{1}{2}$ in. (31×19 cm.).

Placed over the high altar in the cathedral till 1824. Stolen in 1541, and was recovered some days later. At the Revolution it was saved by M. Thomas, who in 1792 offered its equivalent in money, and restored it in 1804.

Exhib.: Paris, *Exposition rétrospective de l'Art Français,* 1900 (1617).

Lit.: Viollet le Duc, *Dictionnaire raisonné du mobilier Français,* 1871, ii, 190 (repr.); Abbé Carlier, *Nouvelle description du Trésor de Sens;* Abbé E. Chartraire, *Inventaire du Trésor,* 1897, No. 185 (repr.); Molinier et Marcou, *Exposition rétrospective de l'Art Français,* 1900, 72; Marquet de Vasselot, *Michel,* ii, pt. 2, 924 (repr.); Abbé Chartraire, *Le Trésor de la Cathédrale de Sens (Coll. des Mémoranda),* 17 (repr.).

FRENCH SCHOOL, Early XIIth Century

572e Reliquaire du Pape Pascal II

Lent by the CHURCH OF STE. FOY, CONQUES.

Reliquary of Pope Pascal II. In the form of a gabled panel on a chamfered base. The core is of wood, covered with plates of silver *repoussé* and one gilt, representing the Crucifixion with the Virgin and St. John, and above, the sun and the moon. On the edge, scroll patterns round *cabochons.* The gable has been restored. Inscribed under the Crucifixion: *ME FIERI IUSSIT BEGO CLEMENS CUI DOMINUS SIT.* On the base: *ANNO AB INCARNATIONE DOMINI MILLESIMO CENTESIMO DOMINUS PASCALIS II PAPA A ROMA HAS MISTI*

RELIQUIAS DE CRUC + CHRISTI ET SEPULCRO EJUS ATQ PLURIMORUM SANCTORUM.

14½×7⅝ in. (37×19 cm.).

Executed under Bego III (late 11th—early 12th century) to contain relics sent by Pope Pascal II in 1100. Saved during the Revolution by a stratagem of the inhabitants, and has always remained at Conques.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900 (1587).

Lit.: A. Darcel, *Le trésor de l'Eglise de Conques*, 1861, 17 (repr.); E. Rupin, *L'Œuvre de Limoges*, 1890, 58 (repr.); Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 114 (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art français*, 1900, 67; Molinier, *Michel*, i, pt. 2, 858; Abbé Bouillet, *L'Eglise et le trésor de Conques*, 1905, 38 (repr.),

G. ALPAIS

Limoges, End of XIIIth Century

572f Ciboire d'Alpais

Lent by the MUSÉE DU LOUVRE, PARIS.

Ciborium of champlevé enamel. The low conical foot is decorated with figures of men and dragons amid interlaced foliage in openwork. The hemispherical cup and lid are decorated on the outside with lozenge-shaped compartments containing busts of apostles and angels on a background of enamel. The intersections are concealed with precious stones. The upper knop is decorated with four angels in relief under arcading. The interior is engraved in the lid with the hand of God blessing, in the bowl, with an angel surrounded by the following inscription: *+MAG. TER: G: ALPAIS: ME FECIT LEMOVICARUM:*

H. 11⅝ in. (29.5 cm.); diam. $6\frac{9}{16}$ in. (16.8 cm.).

Said to have been found in a tomb in the Abbaye de Montmajour in 1793. Révoil Collection, No. 98. Acquired by the Louvre, 1828 (Cat. Marquet de Vasselot, No. 67, repr.).

Lit.: Viollet le Duc, *Dictionnaire du Mobilier*, Paris, 1871, ii. 222 (repr.); L. de Laborde, *Notice des Émaux exposés dans les galeries du Louvre*, 1872, No. 31; A. Darcel, *Le Ciboire d'Alpais*, Annales arch., 1854, xiv (repr.); A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, 1891, No. 125; Molinier, *L'Émaillerie*, Paris, 1891, 159 (repr.); Molinier, *L'Orfèvrerie religieuse et civile, Histoire Générale des Arts appliqués à l'industrie*, Paris (1901), 191; E. Rupin, *L'Œuvre de Limoges*, 1890, 120 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 950 (repr.); P. Lavedan, *Léonard Limousin et les Emailleurs Français*, Paris, 47 (repr.).

This object, generally described as a ciborium, is in reality a scyphus, destined to contain the wine for communion.

FRENCH SCHOOL, Xth and XIth Centuries

572g Reliure de l'Évangéliaire de St. Gauzelin

Lent by the CATHEDRAL OF NANCY.

Cover of the Gospels of St. Gauzelin. The upper side is decorated with a ground work of filigree compartments set with gems, and has in the centre a cross composed of filigree plaques joined in the middle by a medallion in cloisonné enamel on gold, representing the Virgin, inscribed: *SCA MARIA*; four small enamelled discs surround this medallion. Between the arms of the cross, forming the background, are silver engraved plaques with representations of the four Evangelists and their symbols.

The lower side is covered with a plaque of *repoussé* silver representing a cross, with the Paschal Lamb in the centre, surrounded by the symbols of the Evangelists. On the arms of the cross and on the border are scroll ornaments.

Each $12\frac{1}{8} \times 8\frac{3}{4}$ in. (31×22 cm.).

After the death of St. Gauzelin said to have been taken to the Abbey of Bouxières aux Dames, where he was buried. After the Revolution the Chapter was abolished, the treasure being saved by a canon, who gave it to the Cathedral of Nancy in 1803.

Exhib.: *Exposition de Nancy*, 1875; Paris, *Exposition rétrospective de l'Art Français*, 1900 (1583).

Lit.: Digot, *Notice sur l'Évangéliaire, le calice et la patène de St. Gozlin, évêque de Toul. Bulletin Monumental*, xii, 507; Auguin, *Monographie de la Cathédrale de Nancy*, 1882, x (repr.); Auguin, *Exposition de Nancy, Impressions et Souvenirs*, 1875, 124–125 (repr.); Molinier et Marcou, *Exposition rétrospective de l'Art Français* (1900), 606–61–83 (repr.); Molinier, *L'Orfèvrerie religieuse et civile: Histoire générale des arts appliquès à l'Industrie* (1901), 106; Molinier, *Michel*, i, pt. 2, 848 (repr.); A. Hallays, *Nancy (les Villes d'art célèbres)*, 1905, 56, 68 (repr.); Jacqueline Seligmann, *L'Orfèvrerie carolingienne son évolution Travaux des Étudiants du groupe d'Histoire de l'Art de la Faculté des lettres de Paris*, 1927–1928, 137–169 (repr.).

The lower side, of coarser workmanship, may be a century later in date than the upper one.

LIMOUSIN, LÉONARD

c. 1505 Limoges—Paris c. 1577.

572h Portrait du Connétable Anne de Montmorency

Lent by the MUSÉE DU LOUVRE, PARIS.

Painted enamel. He wears a black velvet cap and jerkin with a white ruff, and a mantle with a wide ermine collar. The carved wood frame is decorated with enamelled plaques; above and below, two grotesque masks ; at the sides, figures carrying vases ; at the four corners, medallions containing the emblem of the Connétable, a hand holding a sword vertically, surrounded by a scroll bearing the device : *APLANOS*. Signed and dated above on the right : *L.L. 1556*.
28⅜ × 22 in. (72 × 56 cm.).

Executed for the Connétable Anne de Montmorency ; Duc de Montmorency Coll. ; entered Louvre at the Revolution (Catalogue Marquet de Vasselot, No. 543, repr.).

Lit. : L. de Laborde, *Notice des Émaux exposés dans les Galeries du Louvre*, 1872, No. 245–253 ; A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, 1891, No. 330–338 ; Molinier, *L'Émaillerie*, 1891 ; L. Boudery et E. Lachenaud, *Léonard Limousin, Peintre de Portrait*, 1897, No. 117 (repr.) ; P. Lavedan, *Léonard Limousin et les Émailleurs Français*, 104 (repr.).

The cartoon for this enamel is in the Musée de Limoges.

FRENCH SCHOOL, End of the Xth or beginning of the XIth Century

572i Boîte d'Évangéliaire

Lent by the MUSÉE DU LOUVRE, PARIS.

Cover for the Gospels. In the centre the Crucifixion in gold *repoussé* under a semicircular arch ornamented with cloisonné enamels and gems, with the Virgin and St. John ; above the arms of the Cross, the sun and the moon ; at the foot of the Cross a chalice to receive the blood of Christ. The frame of gold filigree is ornamented with gems and enamels, those at the corners representing the symbols of the Evangelists. Horizontal inscriptions in niello give the names of the Evangelists beneath their symbols ; vertical inscriptions give the words of Jesus on the Cross.
5⅜ × 12½ in. (39.2 × 32 cm.).

Belonged to the treasure of the Abbey of St. Denis, and during the Revolution was taken to the Louvre (Catalogue Marquet de Vasselot, No. 13, pl. i).

Lit.: F. Labarte, *Histoire des Arts Industriels*, 1864, Album (repr.); Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, 1867, No. D, 1 to 24; Supplément de Molinier, 1891, No. 711; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 118. Martin Conway, *Archaelogia* 1915 lxvi, 103.

FRENCH SCHOOL, End of the XVth Century

572j Reliquaire de la Ste. Épine

Lent by the Cathedral of Rheims.

Reliquary for a thorn from the Crown of Thorns. A crystal vase of the Fatimid period decorated with a scroll motive, mounted with a border of gold, set with cabochons and pearls round the edge. Six vertical bands surround the vase and join it to the oval foot, gadrooned with alternate blue and green enamel plaques, adorned with animals, and slight landscapes drawn on gold, surrounded by a band resembling the one on the rim of the vase. Above the vase, on a green enamelled platform, is a standing angel of gold with white and blue wings and a white robe holding a crown of thorns. A kneeling angel of gold holding the relic in both hands is placed within the vase.

H. 10⅛ in. (26 cm.); L. 3½ in. (9 cm.).

Formerly belonged to the Abbey of St. Pierre des Dames. Placed in safety during the War, it is now deposited in the Louvre until the restoration of the Cathedral of Rheims enables its treasure to be exhibited.

Lit.: Tarbé, *Trésor des Églises de Reims*, 1873 (repr.); Abbé Cerf, *Trésor de la Cathédrale de Reims*, 1867 (repr.); Darcel, *Le Trésor de la Cathédrale de Reims Gazette des Beaux-Arts*, 1887, xxiii, 108 (repr.); Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 208 (repr.).

FRENCH SCHOOL, XVth Century

572k Ange portant un Reliquaire

Lent by the Musée du Louvre, Paris.

An Angel carrying a Reliquary. In silver *repoussé* and gilt. The angel stands on an openwork platform, wearing an alb. He holds before him a crystal cylinder for relics, its ends decorated with enamel shields bearing the arms of Anne de

Bretagne. The flesh is painted. In front of the platform an oval plaque, added in the 16th century, when the reliquary was given to the Chapel, bears the arms of France and of Poland, and of Henri III surmounted by a royal crown and the grand chain of the Order of the Holy Ghost.

H. 15½ in. (39 cm.).

Coll.: Two angels (only one is exhibited) are mentioned in the inventory of the jewels of Anne de Bretagne in 1498. They were given by Henri III to the Chapel of the Holy Ghost, then were in the Louvre, afterwards in the Musée des Souverains, and on its suppression in 1872 were returned to the Louvre (Catalogue Marquet de Vasselot, No. 121–122).

Lit.: *Inventaire des Joyaux de la Couronne de* 1560, art. 21; Barbet de Jouy, *Notice du Musée des Souverains*, 1868, No. 76–77; Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Supplément de Molinier, 1891, No. 944–945; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie* (1901), 228–229.

FRENCH SCHOOL, XIIIth Century

5721 Vase Reliquaire du Paraclet

Lent by the CATHEDRAL OF AMIENS.

Reliquary Vase of Paraclet. The vase of crystal is twelve-sided and mounted on a twelve-sided silver-gilt foot. The cover is adorned with six small designs formed of one garnet surrounded by four pearls. Above, on a platform of green and red translucent enamel, dotted with white, is a chased silver-gilt crucifix. Six ornaments on the base, which were doubtless similar to those on the lid, have disappeared.

H. 12⅛ in. (31 cm.); diam. at base 4⅞ in. (12.5 cm.).

Originally belonged to the treasure of the Cistercian Abbey of Paraclet (Somme). Was transferred in 1679 to Amiens and now forms part of the treasure of the Cathedral.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900 (1646).

Lit.: Garnier, *Inventaire du trésor de la cathédrale d'Amiens, Mémoires de la Société des Antiquaires de Picardie*, Amiens, x, 229–391; Dusevel et Duthoit, *Notes sur divers objets provenant de l'ancienne abbaye du Paraclet, près Amiens, Bulletin du comité historique des arts et monuments*, 1853, iv, 82; Molinier et Marcou, *Exposition rétrospective de l'Art français*, 1900, 76.

FRENCH SCHOOL, First half of the XIIth Century

572m Aiguière

Lent by the MUSÉE DU LOUVRE, PARIS.

Ewer. An antique sardonyx pitcher, mounted in goldsmiths' work consisting of a triple band, a handle formed like an S, a lid with a knop, and a prismatic spout which starts at the beginning of the neck and is attached to the mouth by a band of metal. The handle and the three bands are ornamented with filigree work, precious stones and pearls. The foot is bell-shaped and gadrooned. The inscription is in capitals on the border of the foot: *DUM LIBARE DEO GEMMIS DEBEMUS ET AURO HOC EGO SUGERIUS OFFERO VAS DOMINO.*

H. 13⅞ in. (35.5 cm.); diam. 4⅝ in. (12 cm.).

Gift of the Abbot Suger (1152) to his abbey of St. Denis; remained there until the Revolution (mentioned in the inventories of 1534 and 1634), and was then placed in the Musée du Louvre (Catalogue Marquet de Vasselot, 19, repr.).

Lit.: Suger, *Œuvres édit. Lecoy de la Marche*, 208; Félibien, *Histoire de l'Abbaye royale de St. Denis*, 1706, iv, E (repr.); Barbet de Jouy, *Les gemmes et joyaux de la Couronne*, Paris, 1886, vii (repr.); Barbet de Jouy, *Notice des gemmes et joyaux du Musée du Louvre*, 1872, No. E, 274; A. Darcel, *Notice des émaux et de l'orfèvrerie du Musée du Louvre*, Suppl. par Molinier, 1891, 933; Molinier, *L'orfèvrerie religieuse et civile*, *Histoire générale des arts appliqués a l'industrie* (1901), 168 (repr.); Molinier, *Michel*, i, pt. 2, 887, 894.

FRENCH SCHOOL, 1100

572n Autel Portatif de Bégon

Lent by the CHURCH OF STE. FOY, CONQUES.

Portable altar of Bego. An antique porphyry slab is framed in two silver plaques with remains of filigree and two with *repoussé* of a later date. On the edge silver plaques with busts under arcades in niello, representing on the front Christ in the centre with St. Mary, St. Cecilia, St. Paul, on his right, and St. Foy, St. Vincent and Peter on his left. On the back, SS. Matthew, Luke, Mark, Caprais, Stephen, Thaddeus, Simon; on the sides, Andrew, James, Thomas, Bartholemew, Philip. Inscribed on two bands fixed above and below: *ANNO AB INCARNATIONE DOMINI MILLESIMO CMO. SEXTO KL. JULII DOMINUS PONCIUS BARBASTRENSIS EPISCOPUS ET SANCTE FIDIS VIRGINIS*

MONACHUS HOC ALTARE BEGONIS ABBATIS DEDICAVIT ET DE + CHRISTI ET SEPULCRO EJUS MULTASQUE ALIAS SANCTAS RELIQUIAS HIC REPOSUIT.

9¾×6¼×1¾ in. (25×16×4.5 cm.).

Given by Bishop Barbastro of Catalonia in 1100 to Abbot Bego III (late 11th–early 12th century) with various relics. Saved during the Revolution through a stratagem of the inhabitants, and has always remained at Conques.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900, No. 1599.

Lit.: A. Darcel, *Le trésor de l'Eglise de Conques*, 1861, 1–13 (repr.); E. Rupin, *L'Œuvre de Limoges*, 1900, 71 (repr.); Molinier et Marcou, *L'Exposition rétrospective d'Art français*, 1900, 67; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 116; Molinier, *Michel*, i, pt. 2, 859; Abbé Bouillet, *L'Eglise et le trésor de Conques*, 1905, 40.

FRENCH SCHOOL, First Half of the XIIth Century

5720 Vase en Forme d'Aigle

Lent by the MUSÉE DU LOUVRE, PARIS.

Vase in the form of an eagle. On an amphora of red porphyry (probably Byzantine) chased silver-gilt mounts have been added to form a standing eagle with spread wings. The base, in the form of a tripod, is composed of the two feet, holding fish in their claws, and of the tail; the wings are fixed on the porphyry handles, the head and neck are fixed on the neck of the vase. A band round the neck bears the inscription: *INCLUDI GEMMIS LAPIS ISTE MERETUR ET AVRO MARMOR ERAT SED IN HIS MARMORE CARIOR EST.*

H. 16⅞×10⅝ in. (0.43×0.27 cm.).

A gift of the Abbot Suger (1152) to his abbey of St. Denis; remained there until the Revolution (in the inventories of 1534 and 1634), and was then placed in the Musée du Louvre (Catalogue Marquet de Vasselot, No. 20, repr.).

Lit.: Suger, *Œuvres, Ed. Lecoy de la Marche*, 208; Félibien, *Histoire de l'Abbaye royale de St. Denis*, 1706, iv, EE (repr.); Barbet de Jouy, *Notice des Gemmes et Joyaux du Musée du Louvre*, 1872, 208 (repr.); A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Suppl. de Molinier, 1891. No. 932; E. Molinier, *L'Orfèvrerie religieuse et civile. Histoire générale des Arts appliqués à l'Industrie* (1901), 169–170 (repr.); Molinier, *Michel*, i, pt. 2, 924.

FRENCH SCHOOL, IX–Xth Century

572p Plaque de Reliure de l'Évangéliaire de Gannat

Lent by the CHURCH OF STE. CROIX, GANNAT.

Ivory plaque from the cover of the Gospels of Gannat. Above, the Crucifixion; below, Longinus and Stephaton; the serpent under the feet of Christ; and at the sides, buildings containing spectators. Below, an angel and the holy women at the sepulchre. Border of stylized foliage. On the front side a cameo in the centre and enamelled medallions in the corners.

11¾ × 8¾ in. (30 × 22 cm.).

Exhib.: Paris, *Exposition rétrospective de d'Art Français au Trocadéro*, 1889, No. 67; Paris, *Exposition rétrospective de l'Art Français*, 1900, No. 19; Paris, *Exposition de l'Art byzantin*, 1931, No. 81.

Lit.: Cahier et Martin, *Mélanges d'archéologie, d'histoire et de littérature*, ii, 1851, 39 (repr.); Wyatt-Oldfield, *Notice of Sculpture in Ivory*, 1856; *Revue de l'Art Chrétien*, xxvi, 1883, 180 (repr.); Quarré-Reybourbon, *La Ville de Gannat et son Évangélaire du X*^{e} *Siècle*, 1888; Paul Weber, *Geistliches Schauspiel und Kirchliche Kunst*, 1894, 21; Molinier, *Les Ivoires, Histoire générale des Arts appliqués à l'Industrie* (1896), 134 et 135; Goldschmidt, *Die Elfenbeinskulpturen*, 1914, i, 49 (repr.).

573 Tapisserie de l'Apocalypse

Lent by MUSÉE DES TAPISSERIES, ANGERS.

For description see Gallery I, No. 22 (6).

The Angel pours out the seventh cup.

Should be compared with the Manuscript in Case 45c.

SCHOOL OF THE ÎLE DE FRANCE, Third Quarter of XIIth Century

574 La Reine de Saba

Lent by the MUSÉE DU LOUVRE, PARIS.

The Queen of Sheba Statue standing against a column. She has a halo and a crown, and wears an open mantle, a bodice with three wide sleeves and a clasp, and a long tunic with a girdle round her waist.

The hands holding a scroll and the top of the crown are restorations.

Stone. 94×17⅝ in. (240×45 cm.).

From the western façade of the church of Nôtre Dame de Corbeil (Seine-et-Oise). Lenoir acquired it for the Musée des Monuments Français under the name of Clothilde. Transferred in 1816 to the basilique de St. Denis; repaired in 1865 under the direction of Viollet-le-Duc; entered the Louvre in 1916, No. 51.

Lit.: See No. 575.

Repr.: Cast at the Musée de Sculpture comparée, Paris (B. 109); Archives photographiques d'Art et d'Histoire.

SCHOOL OF THE ÎLE DE FRANCE, Third Quarter of XIIth Century

575 Le Roi Salomon

Lent by the MUSÉE DU LOUVRE, PARIS.

King Solomon. Statue standing against a column. He holds a book and a sceptre, and has a halo and a crown. He wears the costume of the 12th century, a tunic and mantle clasped on the shoulder.

Part of the book, the beard and the crown are restored.

Stone. 94×17⅝ in. (240×45 cm.).

From the western façade of the church of Notre Dame de Corbeil (Seine-et-Oise) destroyed about 1820; removed from the portal in 1793 it entered the Musée des Monuments Français under the name of Clovis. Transferred in 1816 to the Basilique de St. Denis, repaired in 1865 by Villeminot, under the direction of Viollet-le-Duc; entered the Louvre in 1916.

Lit.: A. Lenoir, *Le Musée impérial des Monuments Français*, 1810, 174; R. de Lasteyrie, *Étude sur la Sculpture Française*, Monuments Piot, viii, 31; Gabriel Fleury, *Étude sur les Portraits imagés du XII*^{e} *Siècle*, 1904; Pinard, *Monographie de Notre Dame de Corbeil*; Marcel Aubert, *La Sculpture Française au début de l'Époque Gothique*, 1930, 45 (repr.); *Catalogue du Musée de Sculpture comparée*, B. 108; *Catalogue du Musée du Louvre, Sculptures du Moyen-Age*, No. 50.

Repr.: Cast in Musée de Sculpture comparée, Paris (B. 108); Archives photographiques d'Art et d'Histoire.

CASE 576

LIMOGES, XIIIth Century

576a Crosse : L'Annonciation

Lent by the Musée du Louvre, Paris.

Crozier with the Annunciation. In champlevé enamel. The socket, decorated with three dragons added in relief, is covered with scrolls on a blue ground. The knop is chased in the form of openwork rosettes and palmettes, surmounted by a crown of water leaves. The crook is crested and decorated with scrolls, an inscription in red : *AVE MARIA, GRA PLENA*, and a scale pattern in blue ; and ends in the head of a serpent, who bites the stem of the lily. Within the volute the Annunciation, the Virgin standing and the angel kneeling and crushing the head of the serpent with his foot. The long wings are an addition.

H. $11\frac{9}{16}$ in. (29.5 cm.).

Probably from the Abbey of Montmajour ; found in 1793 in the tomb of Bertrand de Malsang, Abbot of Montmajour in 1212. Révoil Collection, No. 810. Acquired by the Louvre 1828 (Cat. Marquet de Vasselot, No. 75).

Lit. : Marquis de Laborde, *Notice des Émaux du Louvre*, 1852, No. 75 ; A. Darcel, *Notice des Émaux et de l'Orfèvrerie du Louvre*, Supplément de Molinier, 1891, No. 122 ; E. Rupin, *L'Œuvre de Limoges*, 1890, 562 (repr.) ; Molinier, *L'Émaillerie*, 1891, 170 (repr.) ; P. Lavedan, *Léonard Limousin et les Émailleurs français*, 33 (repr.).

FRENCH SCHOOL, Middle XIIIth Century

576b La Descente de Croix

Lent by the Musée du Louvre, Paris.

Ivory. The Descent from the Cross. Joseph of Arimathæa is carrying the body of Christ over his left shoulder ; The Virgin, on a separate base, raises the right hand of her son to her lips. Traces of painting. Probably part of a larger group, originally enclosed in an architectural setting.

H. $11\frac{3}{8}$ in. (29 cm.).

Coll. : Ch. Mannheim till 1896. Acquired by the Louvre in 1896.

Lit. : Molinier, *La Descente de Croix, Monuments et Mémoires* (Fondation Piot), 1896 ; Molinier, *Les Ivoires : Histoire générale des Arts appliqués à l'Industrie*, 1896, 185 ; Molinier, *Catalogue des Ivoires du Musée du Louvre*, 1896, No. 244 ; Cust, *The Ivory Workers*, 141 ; R. Koechlin, *Les Ivoires Gothiques*, No. 19 (repr.).

FRENCH SCHOOL, Middle of the XIVth Century

576c Crosse: Le Christ en Croix, La Vierge glorieuse

Lent by the Musée de Cluny, Paris.

Ivory crozier. The stem, to which a kneeling angel is attached, and the crook, are decorated with a diaper of ivy leaves. On the one side, the Virgin standing, holding the Child, between two angels bearing candlesticks; on the other, the Crucifixion, with the Virgin and St. John, and the sun and the moon. The outer edge of the crook is decorated with gilt crockets, and the stem springs from an arcaded structure of gilt copper.

H. 8½ in. (22 cm.).

Coll.: Musée de Cluny, *Catalogue du Sommerard*, No. 1067.

Lit.: Du Sommerard, *Les Arts au Moyen-Age*, Album, 10th series, xv (repr.); Le Père Martin, *Le Bâton pastoral*, xix (repr.); Molinier, *Les Ivoires, Histoire générale des Arts appliqués à l'Industrie*, 1896, 194; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 772 (repr.).

FRENCH SCHOOL, Second half of the XIIIth Century

576d Pontifical

Lent by the Bibliothèque de Châlons-sur-Marne (MS. 45).

Pontifical. The binding is of wood, covered with white figured-silk of Eastern origin, and decorated with eight paintings on vellum, mounted in groups of four, on each cover, and bordered with strips of latten. These miniatures represent the different acts of the liturgy reserved to bishops. On the upper cover: *Consecration of an altar; Consecration of a bishop; Enthronement of a Benedictine Abbot; Enthronement of an Abbess of the same Order.* On the lower cover: *Ordination of a priest; Ordination of a deacon; Consecration of a nun; Confirmation.*

10¼×7 in. (25.9×17.7 cm.).

FRENCH SCHOOL, IXth Century

576e Plaques de Reliure de l'Evangéliaire de Saulieu

Lent by Archives Départementales, Dijon.

Ivory book cover of the Gospels of Saulieu. On the front, Christ enthroned with a figure (an evangelist?) on each side, one bald with a beard, the other younger. On the back the Virgin and Child enthroned, flanked by two figures. The silver *repoussé* frame is later.

9⅞ × 7½ in. (25 cm. × 18 cm.).

Exhib.: Paris, *Exposition de l'art byzantin*, 1931, No. 718.

The MS. of the Gospel comes from the Collegiate Church of Saulieu, founded in the 12th century. Later it was in the treasure of the Church of St. Andoche de Saulieu, and is now in the Archives Départementales de la Côte d'Or.

LIMOUSIN, LÉONARD

c. 1505 Limoges—Paris c. 1577.

576f Portrait présumé d'Anne d'Este, Duchesse de Guise

Lent by BARON ROBERT DE ROTHSCHILD, PARIS.

Painted enamel on a blue background. She wears a white dress and headdress, decorated with gold and pearls, and a necklace over a transparent collar. Signed on the blue ground: *L.L. 1556*. The frame is of wood inlaid with enamel plaques.

17½ × 12½ in. (45.5 × 32 cm.).

Coll.: H. Danby Seymour; Barons James and Gustave de Rothschild.

Exhib.: Manchester, 1857; South Kensington Museum, 1862, No. 1706; *Exposition des Alsaciens-Lorrains*, Paris, 1874; Paris, *Exposition Rétrospective de l'Art Français*, 1900.

Lit.: L. de Laborde, *Notice des Émaux du Louvre*, Paris, 1852, 174; Waring, *Treasures of Art at Manchester*, 1858, pl. xii (repr.); Bourdery et Lachenaud, *Léonard Limousin*, Paris, 1897, 117, 123, No. 52 (repr.).

The figure represented shows a strong resemblance to the figure of Peace in a painting in the Musée d'Aix en Provence, which is supposed to be a portrait of Anne d'Este (*Exposition des Primitifs Français*, 1904, No. 223).

FRENCH SCHOOL, 1340

576g Reliquaire du Chef de St. Romain

Lent by the CATHEDRAL OF ROUEN.

Reliquary of the Head of St. Romain. The crystal reliquary, on a chased and repoussé copper stand, is placed on a copper base, decorated with openwork arcading, resting on four claw-

shaped feet. On each side stand ivory angels holding candlesticks. Inscribed: *ANNO DDI MCCCXL FRATRES PETRUS DE PLAILLY QUARTUS PRIOR ET GALTERUS DE PONTOYSE CAMERARIUS ISTIUS ECCLESIAE TUNC TEMPORIS HOC VAS ARGENTEUM DEVOTE DOMINO OBTULERUNT IN QUO HAS SANCTAS RELIQUIAS DECENTER COLLOCARI FECERUNT.*

15¾ × 15 × 7½ in. (40 × 33 × 19 cm.).

Formed part of the Treasure of St. Denis in the 18th century. It is not known how or when it passed from St. Denis to Rouen.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900, (101).

Lit.: Félibien, *Histoire de l'Abbaye royale de St. Denis* pl. i, Q (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, (1900) 8 (repr.); Marcou, *L'Exposition rétrospective, les Ivoires, Gazette des Beaux-Arts*, 1900, i, 487; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 718 (repr.).

FRENCH SCHOOL, Early XVth Century

576h Plaques de Reliure de l'Évangéliaire de St. Denis

Lent by the Musée du Louvre, Paris.

Ivory cover of the Gospels of St. Denis. Each panel is divided into three tiers, enclosing scenes from the Passion. Upper tier.—Left side: Entry into Jerusalem; right side: Arrest of Christ, Peter cutting off the ear of Malchus, Judas hanged. Central tier.—Left side: Christ in Gethsemane, the Flagellation; right side: The Crucifixion. Lower tier.—Left side: Descent from the Cross, Entombment; right side: Holy women at the sepulchre, Christ appearing to the Magdalene. The MS. is Byzantine, 14th century.

Each: H. 7½ × 3⅜ in. (18.5 × 8.6 cm.).

Originally a diptych, used to cover the Byzantine manuscript sent to the Abbey of St. Denis by the Emperor Manuel II Paléologus in 1408. It remained in the Treasure of St. Denis till 1794. Entered the Louvre at the Revolution. (*Catalogue Molinier*, No. 100.)

Exhib.: Paris, *Exposition d'Art Byzantin*, 1931, No. 636.

Lit.: Félibien, *Histoire de l'Abbaye Royale de St. Denis*, pl. iii, v (repr.); R. Koechlin, *Ivoires Gothiques Français connus antérieurement au XIX^{e} Siècle: Revue de l'Art Chrétien*, 1911, 283 (repr.); R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 823 (repr.).

FRENCH SCHOOL, XIVth Century

576i Couronne Reliquaire du Paraclet

Lent by the CATHEDRAL OF AMIENS.

Reliquary Crown of Paraclet. The crown of silver-gilt is surmounted by six large and six small fleurs-de-lys. Originally each was set with five gems in the form of a cross. Below each large fleur-de-lys is a circular medallion with quatrefoil openings containing relics, and below each small one a hexagonal medallion of translucent enamel over relief. The medallions are separated from each other by two gems.

H. 4½ in. (11 cm.); diam. 8¼ in. (21 cm.).

Originally belonged to the treasure of the Cistercian Abbey of Paraclet. Was transferred to Amiens in 1679 and now forms part of the treasure of the Cathedral.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900 (1645).

Lit.: Garnier, *Inventaire du trésor de la Cathédrale d'Amiens, Mémoires de la Société des antiquaires de Picardie*, Amiens, x, 229–391; Dusevel et Duthoit, *Note sur divers objets provenant de l'ancienne abbaye du Paraclet, près Amiens, Bulletin du comité historique des arts et monuments*, 1853, iv, 82; Molinier et Marcou, *L'Exposition rétrospective de l'Art français*, 1900, 76.

LEFEVRE, GEORGET, 1434

576j Pax. The Virgin and Child.

Lent by Mr. and Mrs. WILFRED BUCKLEY, HAMPSHIRE.

Painted enamel on copper. The Virgin seated, the Child on her knee taking roses from a basket offered by an angel. The frame of gilt copper has four-petalled flowers in white enamel alternating with plaques of blue glass. On the base is engraved in Gothic lettering: *GEORGET LEFEVRE FIST ET DONNA CESTE PAIZCIGNE A SAINT GERMAIN DE RENNES EN LAN MIL CCCC.XXX. ET IIII.*

The plaque, 3¾ × 2¾ in. (0.095 × 0.07); the frame, ¾ in. (0.02) wide.

Lit.: *Burlington Magazine*, lix, 117–118.

FRENCH SCHOOL, End of XIIIth or Early XIVth Century

576k La Vierge et L'Enfant (Vierge de la Ste. Chapelle)

Lent by the Musée du Louvre, Paris.

Ivory. Virgin and Child. The Virgin is standing and holds out an apple to the Child on her left arm. She wears a veil with a gold crown over it. Many traces of painting and gilding. The base used to be set with precious stones. The crown is modern.

H. 16 in. (41 cm.).

In the Sainte Chapelle du Palais, Paris, perhaps from the early 14th century, certainly from 1480 till 1791. Coll.: Lenoir, bought from Duval for 500 francs, Cat. No. 1931; Debruge Dumenil, 1837–1849, Cat. No. 146; Soltykoff, 1849–1861, Cat. No. 225. Acquired by the Museum in 1861.

Lit.: Séré et Lacroix, *Le Moyen Age et la Renaissance*, 1848–1851, ii (repr.); Labarte, *Histoire des Arts industriels*, 1882, i, xvi (repr.); Molinier, *Les Ivoires, Histoire générale des Arts appliqués à l'Industrie* (1896), xvii (repr.); Molinier, *Catalogue des Ivoires du Musée du Louvre*, 1896, No. 53; Vidier, *Le Trésor de la Sainte Chapelle, Inventaire et Documents*, 1911; R. Koechlin, *Ivoires gothiques français connus antérieurement au XIX^e Siècle, Revue de l'Art Chrétien*, 1911, 282; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 95 (repr.).

LIMOGES, 1307

576l Plaque Funéraire de Guy de Meyjos

Lent by the Musée du Louvre, Paris.

Monumental plaque of Guy de Meyjos. Rectangular, in champlevé enamel. Above, a clerk, Guy de Meyjos, is represented kneeling in profile before a king (St. Louis). Between them a coat-of-arms; above the clerk, a medallion enclosing the hand of God. The background is diapered with quatrefoils reserved on a blue ground. In the lower part an inscription in Gothic capitals in seven lines: *OBIIT NOBILIS CLERICUS DOMINUS GUI DE MEYJOS, DIE SABBATI POST OCCULI MEI ANNO DOMINI MILLESIMO TRICENTESIMO SEXTO; QUI FECIT CONSTRUI ISTAM CAPELLAM ET SEPULTUS JACET HIC; REQUIESCAT IN PACE AMEN.*

12½×7¾ in. (31.8×19.8 cm.).

Coll.: Gaillard de la Dionnerie, sold Paris, 1903, No. 203; Engel-Gros, 1903–1921, sold Paris, 1921, No. 135. Presented to the Louvre by the children of Engel-Gros in memory of their father.

Lit.: Robert de Lasteyrie, *Épitaphe de Gui de Mevios sur une plaque de cuivre émaillé* 1807, *Bulletin archéologique Comité de travaux historiques et scientifiques*, 1883, i, 1; E. Rupin, *L'Œuvre de Limoges*, 1890, 167; Molinier, *L'Émaillerie*, Paris, 1891, 189; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie* (1901), 193 (repr.); G. Migeon, *Un émail champlevé de Limoges au Musée du Louvre, Revue de l'Art ancien et moderne*, 1921, xl, 215 (repr.); M. Prinet et Marquet de Vasselot, *Note sur l'epitaphe de Guy de Meyjos, Bulletin Société Nationale des Antiquaires de France*, 1921, 239.

BYZANTINE SCHOOL, XI–XIIth Centuries, and FRENCH SCHOOL, XIVth Century

576m Reliquaire de Jaucourt

Lent by the MUSÉE DU LOUVRE, PARIS.

Reliquary of Jaucourt. On a rectangular platform of gilt bronze, which rests on six lions, two statuettes of angels in silver gilt and enamel are kneeling. They hold between them a Byzantine reliquary on a pilaster in the form of a rectangular picture with shutters of silver gilt decorated with figures. The base is decorated with four gems, and an enamelled shield has a long inscription engraved on it in Gothic capitals recording the name of Madame Marguerite Dare, Dame de Jaucourt.

H. 10⅝ in. (27 cm.); L. 14⅞ in. (38 cm.); W. 6⅝ in. (17 cm.).

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 Paris, *Exposition de l'Art Byzantin*, 1931, No. 448 bis.

Lit.: Molinier et Marcou, *Exposition rétrospective de l'Art Français*, 1900, 71 (repr.); Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 208; *Michel*, ii, pt. 2, 958.

FRENCH SCHOOL, Xth Century

576n Plaques de Reliure de l'Évangéliaire de Morienval

Lent by the CATHEDRAL OF NOYON.

Cover of the Gospels of Morienval. Consists of sheets of horn carved in a geometric cruciform design, surrounded by stylized foliage, while the cruciform openings revealing a lining of red leather. Inlaid with ivory plaques. Front cover:

Christ in majesty giving the keys to St. Peter and a book to St. Paul ; above the symbol of St. Matthew ; on the right and left, the symbols of St. Luke and St. Mark ; two carolingian gold coins above and below. Back cover : the Crucifixion between the Virgin and St. John ; two small plaques representing saints ; four cavities for relics. Inscriptions relating to the relics are on the back cover, and to the Evangelists on the front.

Each : $9\frac{9}{16} \times 7\frac{3}{4}$ in. (24.5 × 19.8 cm.).

Formed part of the treasure of the abbey of Morienval (Oise). Bought in 1868 by the Cathedral of Noyon.

Exhib. : Paris, *Exposition rétrospective de l'Art Français*, 1900 (24).

Lit. : Eugène Muller, *Évangéliaire de la Cathédrale de Noyon*, Noyon, 1870 (repr.) ; *Album archéologique publié par la Société des Antiquaires de Picardie*, 1886–98 ; Molinier, *Monuments et Mémoires* (Fondation Piot), 1895, ii, 214, 226 (repr.) ; Eugène Muller, *Quelques remarques nouvelles sur l'Évangéliaire de la Cathédrale de Noyon*, Noyon, 1904 ; Boinet, *Congrès archéologiques*, 1905, 637 ; Goldschmidt, *Die Elfenbeinskulpturen*, Berlin, 1914, i, 59 (repr.) ; Marcel Aubert, *Noyon et ses Environs* (*Coll. des Memoranda*), 14 (repr.).

577 Tapisserie de l'Apocalypse

Lent by the Musée des Tapisseries, Angers.

For description see Gallery I, No. 22 (4).

The Wise men counting the number of the Beast.

Should be compared with the Manuscript in Case 45c.

PARISIAN ATELIER, c. 1375

578 Statue du Roi Charles V

Lent by the Musée du Louvre, Paris.

The King wears a mantle gathered up over the left arm. In his right hand he holds a sceptre, and in his left a model of a church founded by him. Restorations : the crown and sceptre, the two hands, the church, the lower part of the robes and the feet.

Stone. H. $72\frac{7}{8}$ in. (185 cm.).

Probably from the portal of the old church of the Célestins, Paris. During the Revolution A. Lenoir obtained it for the Musée des Monuments Français, where it was thought to represent St. Louis. Transferred to the basilica of St. Denis in 1816; entered the Louvre in 1904.

Exhib.: *Exposition des Primitifs Français*, Paris, 1904.

Lit.: Millin, *Antiquités Nationales*, i, 2, No. 11; Guilhermy, *Histoire de la Basilique de St. Denis; Catalogue de l'Exposition des Primitifs Français, Sculpture*, No. 307; P. Vitry, *La Sculpture à l'Exposition des Primitifs Français, Gazette des Beaux-Arts*, 1904, ii, 158; P. Vitry et G. Brière, *Documents de Sculpture Français*, 104; *Catalogue du Musée du Louvre, Sculptures du Moyen-Age*, No. 180.

Repr.: Cast in the Musée de Sculpture comparée, Paris; Archives Photographiques d'Art et d'Histoire.

Sometimes attributed to Beauneveu or to Jean de Liège. It belongs more probably to a French atelier like that of Jean de St. Roman, who executed the royal statues for the Grande Vis du Louvre at that period.

PARISIAN ATELIER, c. 1375

579 Statue de la Reine Jeanne de Bourbon, Femme de Charles V

Lent by the MUSÉE DE LOUVRE, PARIS.

The Queen holds a sceptre in her right hand and a book in her left. She wears a crown, and her hair is dressed in cords along her cheeks and enclosed in a net. Her long skirt falls in regular pleats beneath her surcoat, a fashion she introduced. Restorations: the crown, the sceptre, the right hand and left forearm, the lower part of the dress, and the feet.

Stone. H. 76 in. (194 cm.).

From the church of the Célestins, where it formed a pendant to the statue of Charles V (No. 578).

CASE 580

FRENCH SCHOOL, Early XIVth Century

580a Diptyque: Scènes de la Passion

Lent by G. GULBENKIAN, PARIS.

Ivory diptych with scenes from the Passion. Each leaf is divided into two tiers by a moulding decorated with roses. Left wing, below: The Flagellation, Christ carrying the Cross; Left wing, above: The Crucifixion. Right wing, above: The Descent from the Cross, Joseph of Arimathea supporting the body of Christ. Right Wing, below: The Entombment. Remains of bright colour.

Each: 7⅝×4½ in. (19.5×11.5 cm.).

Coll.; Cottreau, No. 33; sold anonymously, Paris, 1918, No. 48, bt. Gulbenkian.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (142).

Lit.: G. Migeon, *L'Exposition rétrospective de l'Art Français*, 1900, 4; G. Migeon, *L'Exposition de l'Art Français, Revue de l'Art Ancien et Moderne*, 1900, vii, 459 (repr.); M. Hamel, *La Collection Cottreau, Les Arts*, 1910, No. 100, 4; R. Koechlin, *Un Retable Français du XIV Siècle au Musée de Berlin, Monuments et Mémoires* (Fondation Piot), 1908, xiv, 90 (repr.); R. Koechlin, *Les Diptyques à décor de Roses, Gazette des Beaux-Arts*, 1918, 235; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 256 (repr.).

LIMOUSIN, LÉONARD

c. 1505 Limoges—Paris—Limoges c. 1577.

580b **Les Vendanges**

Lent by BARON ROBERT DE ROTHSCHILD, PARIS.

The Vintage. Painted enamel. Men, women and children gathering in the grapes, some of the women draped in antique fashion; a man treading out the wine; in the background a landscape and blue sky, with gold clouds.

Signed below on the right: *LÉONARD LIMOSIN M.F.*

Oval. 13¼×10⅜ in. (34×26.5 cm.).

Coll.: Barons James and Gustave de Rothschild.

Exhib.: Paris, *Exposition de l'Union centrale des Arts décoratifs*, 1865, No. 2473.

FRENCH, XIVth Century.

580c **A Saint,** statuette in silver gilt.

Lent by HENRY OPPENHEIMER, LONDON.

She is standing and holds in one hand a book and in the other a lily.

The face and hands in opaque enamel; the lining of the cloak in green translucent enamel.

H. 8½ in. (0.215).

Coll.: Guilhou, Bordeaux.

FRENCH SCHOOL, XIVth Century

580d Diptyque en Ivoire

Lent by the FREE PUBLIC MUSEUMS, LIVERPOOL.

Ivory diptych. Below: The Annunciation; the Nativity; the Adoration of the Magi; the Entry into Jerusalem. Above: the Last Supper; the Kiss of Judas; the Crucifixion; Christ appearing to the Magdalen.

Each leaf: $7\frac{1}{2} \times 4\frac{7}{8}$ in. (19.2 × 12.3 cm.).

Coll.: Gabriel Fejérvary de Komlos Keresztes; Count Pulszky, Hungary; Joseph Mayer, Liverpool.

Lit.: Maskell, *Ivories in South Kensington*, 172, No. 17; Westwood, *Fictile Ivories*, 184; Gatty, *Mediæval Antiquities in Mayer Museum*, 19 (repr.), No. 8006; Koechlin, *Les Ivoires Gothiques*, 1924, No. 369 (repr.).

LIMOGES, End of the XIIIth Century

580e Plaque de reliure: La Crucifixion

Lent by the MUSÉE DU LOUVRE, PARIS.

Book cover, the Crucifixion. In champlevé enamel. The figure of Christ is reserved, engraved and gilt on an enamelled cross. On each side the Virgin and St. John are enamelled, with heads in relief, against a *vermiculé* background. Above the arms of the cross two medallions with figures personifying the sun and the moon. All the figures have heads in relief.

$9\frac{3}{16} \times 5\frac{1}{2}$ in. (23.5 × 14 cm.).

Homberg Coll., sold 1931, No. 126. Acquired by the Musée du Louvre.

Lit.: Rupin, *L'Œuvre de Limoges*, 1890, 314 (repr.); Marquet de Vasselot, *Les émaux limousins à fond vermiculé, Revue archéologique*, 1905 (similar plaques); Marquet de Vasselot, *Une plaque de reliure limousine*, Bulletin des Musées Nationaux 1931, No. 7, 145 (repr.). Forthcoming: Marquet de Vasselot, *Une plaque d'émail de Limoges du XII^e^, Mémoires et Monuments*, Fondation Piot, 1932.

LIMOGES, XIIth Century

580f Châsse

Lent by the CHURCH OF GIMEL.

Reliquary of champlevé enamel, in the form of a gabled house with a cresting pierced with keyhole decoration. The background is *vermiculé*, the figures are enamelled, with heads in relief. On the front, Christ appearing to St. Stephen; four Jews, whom the saint is addressing, cover their ears; St. Stephen coming out of prison is conducted to his execution. On the front slope of the roof the stoning of St. Stephen. On the back, the four apostles under arcading, and on the slope of the roof three medallions with half-length angels. On the sides an angel, and an apostle.

$8\frac{3}{8}\times11\frac{3}{16}\times4\frac{7}{16}$ in. (21.5×28.5×11.3 cm.).

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900.

Lit.: Chanoine Poulbrière, *Promenade à Gimel, Bulletin Monumental*, 1875, 530 (repr.); Ch. de Linas, *La Châsse de Gimel, Corrèze, et les anciens monuments de l'émaillerie*, 1883, 30; Rupin, *L'Œuvre de Limoges*, 1890, 381 (repr.); Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie* (1901); Molinier et Marcou, *L'Exposition rétrospective de l'Art français* (1900), 85 (repr.).

LIMOGES, XIIth Century

580g Plaque: Le Christ en Majesté

Lent by the MUSÉE DE CLUNY, PARIS.

Christ in Majesty. Champlevé enamel plaque. The figure of Christ, seated on a rainbow, is enamelled on a background of copper gilt with a chased mandorla. The head is chased in relief and surrounded by an enamelled cruciform nimbus. He wears a turquoise-blue robe, lined with white, and a lapis-blue mantle. The right hand is raised in blessing, and the left holds the book of the Gospels on the left knee. At the sides of the head of Christ are the A and ω. In the corners left by the mandorla the symbols of the Evangelists are enamelled with heads in relief.

$9\frac{1}{2}\times5\frac{5}{16}$ in. (23.6×13.6 cm.).

Probably from the cover of a book of the Gospels. Spitzer Coll., sold 1893.

Lit.: *Catalogue vente Collection Spitzer*, 1893, No. 24 (repr.); Molinier, *L'Émaillerie*, 1891, 147 (repr.); Molinier, *Michel*, i, pt. 2, 871 (repr.); P. Lavedan, *Léonard Limousin et les émailleurs français*, 40.

HUERTA, JEAN DE LA

Working Burgundy 1443–1457.

580h Un Pleurant

Lent by the MUSÉE DE CLUNY, PARIS.

A Weeper. He wears an ample mantle lined with fur, the cowl lowered, showing his tonsured head. With his left hand he raises a fold of the mantle to wipe his eyes.

Marble. H. 16 in (41 cm.).

From the tomb of Jean Sans Peur, Duc de Bourgogne, in the church of the Chartreuse de Champmol. The tomb, now reconstructed in the Musée de Dijon, has lost several of its original statuettes. This one, after having been in the Baron and Rattier collections, was given to the Musée de Cluny in 1861 by the Duke of Hamilton.

Lit.: *Catalogue générale du Musée des Thermes et de l'Hôtel de Cluny*, i, No. 653; Courajod et Marcou, *Catalogue du Musée de Sculpture comparée XIV^e et XV^e siècles*, 1892, 116; Kleinclausz, *Claus Sluter*.

Repr.: Cast in the Musée de Sculpture comparée, Paris.

FRENCH SCHOOL, Middle of XIVth Century

580i Triptyque: La Vierge glorieuse, scènes de l'enfance du Christ et de la Passion

Lent by the MUSÉE DE CLUNY, PARIS.

Ivory Triptych. A central panel and two wings, each divided into two tiers by a moulding decorated with roses. Lower tier: centre, the Virgin, between two angels holding candlesticks; left wing, the Magi; right, the Presentation in the Temple. Upper tier: centre, the Crucifixion; left wing, Christ carrying the Cross; right, the Descent from the Cross.

$12\frac{1}{2} \times 11\frac{3}{16}$ in. (32×28.6 cm.).

From the Church of St. Sulpice, du Tarn. Bought by the Musée de Cluny after the 1889 exhibition.

Exhib.: Paris, *Exposition rétrospective du Trocadéro*, 1889, No. 117.

Lit.: Saglio, *Le Triptyque de St. Sulpice, Mémoires et Monuments* (Fondation Piot), 1895, xxviii (repr.).; Molinier, *Les Ivoires, Histoire générale des Arts appliqués à l'Industrie* (1896), 190; R. Koechlin, *Quelques Ateliers d'Ivoiriers, Gazette des Beaux-Arts*, 1905, ii, 469; R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 203 (repr).

FRENCH SCHOOL, XVIth Century

580j Bouclier et Casque du roi Charles IX

Lent by the MUSÉE DU LOUVRE, PARIS.

Buckler and Casque of Charles IX. The buckler is of gold *repoussé*. The central subject represents a cavalry battle, in a frame of arabesques with trophies and bouquets. Above and below are grotesque masks between two captives. The border contains thirty-two cloisonné medallions on gold, sixteen containing flower designs, and sixteen with the letter K, the initial of the King (Karolus). The whole is enhanced with polychrome enamels over reliefs.
The casque, or morion, has a medallion on each side representing camp scenes. Two grotesque masks are placed one in front and the other at the back of the casque. The crest is adorned on both sides by enamels; in front there is a small tube for plumes.

The buckler: H. 26⅝ in. (68 cm.); L. 19¼ in. (49 cm.).
The casque: H. 13¾ in. (35 cm.); L. 14½ in. (37 cm.).

Formerly part of the Crown treasure. Acquired in 1793 by the Louvre at the sale of the Duc de Choiseul-Praslin. Was afterwards in the Musée des Souverains. On its suppression in 1872 returned to the Musée du Louvre (Catalogue Marquet de Vasselot, No. 270–271 repr.).

Lit.: Barbet de Jouy, *Notice du Musée des Souverains*, 1868, No. 69, 70; Darcel, *Notice des Émaux et de l'Orfèvrerie du Musée du Louvre*, Supplément de Molinier, 1891, No. 965–966; Molinier, *L'Émaillerie*, 1891, 220–231; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie* (1901), 222; A. Lièvre, *Les Collections célèbres d'œuvres d'art dessinées et gravées d'après les originaux*, 1866, ii.

FRENCH SCHOOL, XIVth Century

580k Diptyque en Ivoire

Lent by the FREE PUBLIC MUSEUM, LIVERPOOL.

Ivory diptych in two tiers. Below, left to right: Annunciation; Nativity; Adoration of the Magi. Above: Crucifixion; Coronation of the Virgin.

Each leaf: 7 × 3⅞ in. (18 × 9.8 cm.).

Coll.: Gabriel Fejérvary de Komlos Keresztes; Count Pulszky (Hungary); Joseph Mayer, Liverpool.

Lit.: Maskell, *Ivories in South Kensington*, 173, No. 21; Gatty, *Mediæval Antiquities in Mayer Museum*, 20, No. 8049; Koechlin, *Les Ivoires Gothiques*, 1924, No. 293 (repr.).

LIMOUSIN, LÉONARD

c. 1505 Limoges—Paris—Limoges c. 1577.

580 l Henri II et Diane de Poitiers à la Chasse

Lent by Baron Robert de Rothschild, Paris.

Painted enamel. Against a landscape background with blue sky and gold clouds, Henri II is represented hunting, on horseback, with Diane de Poitiers seated behind him.

Oval. 13¼×10⅝ in. (34×25.5 cm.).

From the Sainte Chapelle of the Palais de Justice, Paris; Musée des monuments français. Coll.: Alexandre Lenoir, sold Paris, 1837; Barons James and Gustave de Rothschild.

Exhib.: Paris, *Exposition Universelle*, 1867 (No. 2910); *Exposition des Alsaciens Lorrains*, 1874.

Lit.: Alexandre Lenoir, *Description historique et chronologique des monuments français*, 1806, 186, No. 560 (repr.); Léon de Laborde, *Notice des émaux exposés au Louvre*, 1852, 171; Bourdery et Lachenaud, *Léonard Limousin*, 1897, 107, No. 445, 219, No. 87.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours 1481.

580m Médaillon: Portrait de Jean Fouquet

Lent by the Musée du Louvre, Paris.

Medallion portrait of Jean Fouquet. Painted with a brush in gold on black enamel on a copper plaque without *contre-émail*. Some of the features, the eyes and mouth, have been scratched out with the point of a needle. Inscribed in Renaissance capitals on either side of the head: *IOHES FOVQVET*.

Diam. 2⅞ in. (7.5 cm.); thickness, $\frac{1}{16}$ in. (0.2 cm.).

Perhaps from the frame of the Melun diptych by Jean Fouquet. Given to the Louvre by M. de Janzé, 1861 (Cat. Marquet de Vasselot, No. 465, repr.).

Exhib.: Paris, *Primitifs Français*, 1904, No. 237.

Lit.: A. Darcel, *Notice des Émaux et de l'Orfèvrerie*, 1867, No. 201; Molinier, *L'Émaillerie*, 1891, 252 (repr.); P. Leprieur, *Jean Fouquet, Revue de l'Art Ancien et Moderne*, 1897, ii (4 articles); P. Leprieur, *Note sur le cadre du diptyque de Melun, Bulletin de la Société des Antiquaires de France*, 1897, 315; Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, 19; F. de Mély, *Revue de l'Art Ancien et Moderne*, June, 1904, 460; Marquet de Vasselot, *Deux émaux de Jean Fouquet, Gazette des Beaux-Arts*, 1904, ii, 140; Marquet de Vasselot, *Portrait en émail de Jean Fouquet, Bulletin de la Société des Antiquaires de France*, 1904, xvi, xlviii, 251; P. Lavedan, *Léonard Limousin et les émailleurs Français*, Paris, 70; Trenchard Cox, *Jehan Foucquet*, 1931, 56 (repr.).

Cp. Nos. 69, 70.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

580n Médaillon : Croyants et Incrédules

Lent by the SCHLOSSMUSEUM, BERLIN.

Believers and Unbelievers. Painted in gold with a brush on black enamel on copper without *contre-émail*. Certain portions have been scratched with the point of the needle. The figures on the left, bearded and wearing robes and mantles, are making gestures of negation and astonishment; those on the right, clean-shaven and wearing long tunics, stand with folded hands in an attitude of serenity. The rays from above illuminate only the group on the right.

Diam. $2\frac{7}{8}$ in. (7.5 cm.); thickness, $\frac{1}{16}$ in. (0.15 cm.).

Perhaps from the frame of the Melun diptych by Jean Fouquet. Coll.: Falke, London, sold 1891. Bought by the Berlin Museum.

Lit.: P. Leprieur, *Note sur le cadre du diptyque de Melun, Bulletin de la Société des Antiquaires de France*, 1897, 315; Marquet de Vasselot, *Deux émaux de Jean Fouquet, Gazette des Beaux-Arts*, 1904, i, ii, 140 (repr.); P. Lavedan, *Léonard Limousin et les Émailleurs Français*, 71; Trenchard Cox, *Jehan Fouquet*, 1931, 57.

Cp. Nos. 69, 70.

7

FRENCH SCHOOL, XIVth Century

580o Diptyque en Ivoire

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

Ivory diptych. Left leaf, above: the Annunciation and the Salutation; below, the Virgin, crowned, standing with the Child, flanked by two angels holding candlesticks. Right leaf, above, the Last Judgment. Below, Christ crucified, between the Virgin and St. John. Christ is enthroned between two angels holding the instruments of the Passion and the kneeling figures of the Virgin and St. John. In a trefoiled compartment beneath, the dead are seen arising from their tombs.

7×6⅛ in. (17.8×15.7 cm.).

Coll.: Frank McClean.

Lit.: O. M. Dalton, *Ivories in the McClean Bequest of the Fitzwilliam Museum*, 1912, No. 39 (repr.).

FRENCH SCHOOL, XIVth Century

580p Valve de Miroir

Lent by the FREE PUBLIC MUSEUMS, LIVERPOOL.

Ivory mirror case. The elopement of Guinevere and Lancelot. The subject is enclosed in a circular frame with four fabulous monsters round the edge.

Diam. 5⅛ in. (13 cm.).

Coll.: Gabriel Fejérvary de Komlos Keresztes; Count Pulszky, Hungary; Joseph Mayer, Liverpool.

Exhib.: Burlington Fine Arts Club, *Carvings in Ivory*, 1923, 142.

Lit.: Maskell, *Ivories in South Kensington*, 174, 23; Westwood, *Fictile Ivories*, 303; Gatty, *Mediæval Antiquities in Mayer Museum, Liverpool*, 22 (repr.); R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 1105.

Repr.: *Carvings in Ivory*, Burlington Fine Arts Club, pl. lxxxviii.

LIMOGES, End of the XIIIth Century

580q Coffret dit Cassette de St. Louis

Lent by the MUSÉE DU LOUVRE, PARIS.

Casket of beechwood covered with tin varnished green. The cover, with two hinges in the form of confronted dragons, has a rock crystal cut *en cabochon* at each angle. A large dragon holds the hasp in his mouth ; in the centre a handle in the form of a snake. The front and sides and cover are decorated with gilt copper medallions representing men and animals and with enamelled escutcheons. The back is decorated with eleven circular enamelled plaques representing various scenes,

6×14¼×7⅜ in. (15.5×36.5×19 cm.).

From the Abbaye du Lis, to which it is said to have been given by Philippe le Bel. The treasure was dispersed at the Revolution and the casket was given to the Church of Dammarie, who sold it to the Musée des Souverains in 1858. On the suppression of this museum in 1872 it passed to the Louvre (Cat. Marquet de Vasselot, No. 69, repr.).

Lit. : Ed. Ganneron, *La Cassette de St. Louis, roi de France, donnée par Philippe le Bel à l'Abbaye du Lis*, Paris, 1855 (repr.) ; Barbet de Jouy, *Catalogue du Musée des Souverains*, 1868, No. 35, supplément by Molinier ; Rupin, *L'Œuvre de Limoges*, 1890, 437 (repr.) ; Darcel, *Notices des Émaux et de l'Orfèvrerie du Louvre*, 1891, No. 940 ; Molinier, *L'Émaillerie*, Paris, 1891, 183 (repr.).

FRENCH, XIVth Century (1st Half)

580r Valve de Miroir

Lent by Henry Oppenheimer, London.

Mirror Case in ivory. A knight and a lady riding in a wood accompanied by three attendants, two on horseback and one on foot. On the rim four grotesque monsters. Restored on the right side.

5 in. (0.13) square. The ivory stained brown.

Coll. : Brett, sold Christie's, April 1864 (2003) ; Whitehead.

Exhib. : Burlington Fine Arts Club, 1923 (143).

Lit. : *Carving in Ivory*, Burlington Fine Arts Club, 1923, No. 143 (repr.) ; Koechlin, *Les Ivoires Gothiques Français*, 1924, i, 377 n.

FRENCH SCHOOL, Second Half of XIVth Century

580s Diptyque : Scènes de la Passion

Lent by the Musée de Dijon.

Ivory Diptych : Scenes from the Passion. In three tiers. Above : The Raising of Lazarus ; The Entry into Jerusalem ; The Washing of the Feet. Centre : The Last Supper ; Christ in the Garden of Olives. Below: The Kiss of Judas; The Crucifixion. Traces of colour remain.

Each wing: $11\frac{1}{2} \times 5\frac{1}{4}$ in. (29.3×13.5 cm.).

Entered the Musée de Dijon, 1814 (Cat. No. 1531).

Lit.: Chabeuf, *Deux Ivoires du Musée de Dijon, Revue de l'Art Chrétien*, 1898, 225 (repr.); R. Koechlin, *Les Ivoires Gothiques*, 1924, No. 793.

Should be compared with the similar diptychs in Berlin, Kaiser Friedrich Museum, Catalogue Vöge, No. 108–9 (repr.); in Copenhagen, National Museum, No. 10358; and at Buckland Abbey, Devonshire, Lord Seaton's Collection.

SLUTER, CLAUS (d. 1406) or DE WERVE, CLAUS (d. 1439)

Active at Dijon from 1385.

580t Un Pleurant

Lent by the MUSÉE DE CLUNY, PARIS.

A Weeper. He wears an ample mourning cloak with a hood, and holds a hat in his left hand.

Marble. H. $15\frac{3}{4}$ in. (40 cm.).

From the tomb of Philippe le Hardi, Duc de Burgogne, in the Church of the Chartreuse de Champmol, transported in 1793 to the Cathedral of St. Bénigne, and reconstructed between 1818 and 1827 in the Musée de Dijon, but with some of the statuettes missing. This one was in the Niel Collection and was acquired by the Musée de Cluny in 1849.

Lit.: Courajod et Marcou, *Catalogue du Musée de Sculpture comparée XIV^e et XV^e Siècles*, 1892, 88; Kleinclausz, *Claus Sluter*; *Catalogue du Musée des Thermes et de l'Hôtel de Cluny*, i, No. 652 (repr.).

Repr.: Cast in the Musée de Sculpture comparée, Paris.

581 Tapisserie de l'Apocalypse

Lent by the MUSÉE DES TAPISSERIES, ANGERS.

For description see Gallery I, No. 22 (3) St. John listens to the Evangelists.

Should be compared with the Manuscript in Case 45c.

FRENCH SCHOOL, Second Half of XIIIth Century

582 Statue d'un Musicien

Lent by the CATHEDRAL OF RHEIMS.

Figure of a Musician. He is seated, wearing the civil costume of the 13th century, and holds a chevrette, a sort of bagpipe with a single pipe. His features show marked character.

Stone. H. 62⅝ in. (160 cm.).

For history, etc., see No. 567.

FRENCH SCHOOL, Second Half of Xth Century

583 Statue Reliquaire de Sainte Foy, Conques

Lent by the CHURCH OF STE. FOY, CONQUES

Reliquary figure of St. Foy. The figure is of wood covered with gold plates decorated with filigree and set with precious stones, and is seated on a throne of silver gilt. The eyes are enamelled, and the crown is composed of plaques set with gems and cloisonné enamels. The earrings are ex-votos added at a later date (12th century). The dress is covered with precious stones and other decorations of later date, the trefoils alone dating from the 10th century. The throne has a semicircular back and is surmounted at the four corners by balls of rock crystal. The borders are of filigree set with gems, and on the back is a carolingian intaglio on rock crystal representing the Crucifixion. The sides and back are covered with pierced crosses symmetrically disposed. The forearms appear to date from the Renaissance. The footstool and cushion are modern.

H. 33¼ in. (85 cm.).

Saved during the Revolution by a stratagem of the inhabitants, has always remained at Conques.

Exhib.: Paris, *Exposition rétrospective de l'Art Français*, 1900 (1582).

Lit.: Darcel, *Le Trésor de l'Église de Conques*, 1861, 45 (repr.); F. de Lasteyrie, *Observations critiques sur le Trésor de Conques, Memoires de la Societé des Antiquaries de France*, xxviii; F. de Verneilh, *Les Émaux Français et les Émaux étrangers, Bulletin monumental*, 1863, 113, 225; Rupin, *L'Œuvre de Limoges*, 1890;

64 (repr.) ; Molinier et Marcou, *L'Exposition rétrospective de l'Art Français*, 1900, 61 (repr.) ; Molinier, *Michel*, i, pt. 2, 848 (repr.) ; Molinier, *L'Orfèvrerie religieuse et civile, Histoire générale des Arts appliqués à l'Industrie*, 1901, 108 (repr.) ; Abbé A. Bouillet, *L'Église et le Trésor de Conques*, 1905, 33 (repr.) ; Jacqueline Seligmann, *L'Orfèvrerie carolingienne, Travaux des Étudiants du Groupe d'Histoire de l'Art de la Faculté des Lettres de Paris*, 1927–28, 137 (repr.).

LECTURE ROOM

PAINTINGS, SCULPTURE, TAPESTRIES, FURNITURE AND PORCELAIN

GOBELINS 1752-1764: cartoon by CH. COYPEL: surround by CLAUDE AUDRAN

584 Tapisserie, laine et soie, haute lisse. Tenture de l'Histoire de Don Quichotte: Le Vol de l'âne.

Lent by the MOBILIER NATIONAL, PARIS.

Tapestry hanging representing the story of Don Quixote: the theft of the donkey. In the central subject, Sancho awakes to find himself bestriding a saddle borne by four pieces of wood. Beside him stands Don Quixote; in the background, Ginès de Passamont escapes on Sancho's donkey.—The surround has a background of yellow-designs enriched with garlands of flowers. Above the picture, a peacock; below, a shield with the device of a marching soldier rests on the pedestal bearing the cartouche. Frame imitating carved and gilded wood, with the king's cipher at the upper corners. Signed twice, on the border and the selvage: *Cozette*, 1754. On the lower cartouche the following inscription: *SANCHO S'ÉVEILLE ET SE DESESPERE DE NE PLUS RETROVUER SON CHER GRISON QUE GINES DA RASSAMONT LUY ENLEVE.*

$147\frac{5}{8} \times 155\frac{1}{2}$ in. (3·75×3·95).

The cartoon was painted by Coypel in 1727. The surround was designed in 1729 to a special order for the Château de Marly. It is an enriched variation of the Comte d'Argenson's surround. The hanging was made in the workshop of Cozette. It decorated the Château de Marly and then passed to the Garde-Meuble Mobilier National (Inventaire No. 203–3).

Lit.: Jules Guiffrey, *Histoire de la Tapisserie*, 1886, 410 (repr.); Guichard and Darcel, *Les Tapisseries décoratives du Garde-Meuble* (repr.); Fenaille, *État général des Tapisseries de la Manufacture des Gobelins, XVIII*^{e} *Siècle* 1st part, 1904, 157 (repr.); Hunter, *The Practical Book of Tapestries*, 1925, 181 (repr.); Léon Deshairs, *Michel*, vii, 2nd part, 1924, 838 (repr.); Göbel, *Die Wandteppiche*, 1928, ii, 159 (repr.); Migeon, *Les Arts du Tissu*, new edition, 1929, 390.

The picture by Ch. Coypel was engraved by Ravenet and published by Louis Surugue as illustration, No. 22, to the works of Cervantes, 1723–1734.

FRENCH, Louis XV Period

585 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, Chi'en Lung period (1736–95), painted in underglaze blue with sprays of lotus, peonies, peaches, etc. Louis XV mount and foot.

H. 19½ in. (0.50).

See No. 614.

DUBOIS, Third Quarter of XVIIIth Century

586 Sécretaire

Lent by MR. CHESTER BEATTY.

Upright secretaire, *bureau de dame*, of ebony and marquetry decorated with gold lacquer, representing birds and pagodas on a black ground. Gilt bronze mounts. On top a marble slab. Stamped: *Dubois.*

51×25×11 in. (131×64×28 cm.).

HOUDON, JEAN ANTOINE

1741 Versailles—Paris—America—Paris 1828.

587 Une Négresse

Lent by COMTE MOISE DE CAMONDO, PARIS.

A Negress. Signed: *Houdon f. Fondu et ciselé par Thomire.* The pedestal inscribed: RENDUE À LA LIBERTÉ ET À L'ÉGALITÉ PAR LA CONVENTION NATIONALE LE 16 PLUVIOSE DEUXIÈME DE LA RÉPUBLIQUE FRANÇAISE UNE ET INDIVISIBLE.

Bronze. 31¼ in. (80 cm.).

The model for this bust appears to have been a study made in 1781 for the fountain in the Parc Monceau. During the Revolution it served to commemorate the abolition of slavery, proclaimed by the Convention Nationale, Feb. 4th, 1794. This accounts for the inscription, found also on a plaster version of the same bust preserved till 1914 in the Musée de Soissons. This plaster version was partly destroyed during the bombardment of Soissons in the War. The head alone is preserved and temporarily exhibited in the Louvre. The origin of the bronze version is unknown; it recently returned to Paris from Germany.

Lit. : P. Vitry, *Un Buste de Négresse au Musée de Soissons, Revue de l'Art Ancien et Moderne*, 1897, i, 351 ; *La Négresse de Soissons au Musée du Louvre, Bulletin des Musées de France*, January, 1931, 7 ; *Un Buste de la Collection de M. de Camondo, Gazette des Beaux-Arts*, November, 1931, 307–311.

BEAUVAIS 1735-1744. Cartoon by CH. NATOIRE (1700-1777)

588 Tapisserie Laine et soie. Tenture de l'Histoire de Don Quichotte : Le Repas de Sancho dans l'Île de Barataria

Lent by the MUSÉE DE L'ANCIEN ARCHEVÉCHÉ, AIX-EN-PROVENCE.

Tapestry, silk and wool. Hanging representing the story of Don Quixote ; Sancho's meal in the Island of Barataria. Border imitating a carved and gilt wooden frame. Signed : *Ch. Natoire*, in reverse.

143¾×242¼ in. (3.65×6.15).

One of ten pieces made at Beauvais as unique specimens for M. de Durfort. It is not known how it came to the Archeveché of Aix-en-Provence, where in 1849 it was found rolled up with other tapestries that now decorate the Museum. The hangings, of which the 10th piece had disappeared, hung in the archbishop's rooms till the separation of Church and State (1905).

Lit. : Jules Guiffrey, *Histoire de la Tapisserie*, 1886, 441 ; Jules Badin, *La manufacture de tapisseries de Beauvais*, 1909, 30, 59 ; Léon Deshairs, *Michel*, vii, 2nd pt., 830 ; Hunter, *The Practical Book of Tapestries*, 1925, 176 ; Göbel, *Die Wandteppiche*, 1928, ii, 224 (repr.) ; Migeon, *Les Arts du tissu*, new edition, 1929, 408 ; H. Algoud, *Les Tapisseries du Musée de l'Ancien Archeveché à Aix-en-Provence* (1931), 9 (repr.).

Natoire's cartoons are shown at the Château de Compiègne.

FRENCH, c. 1780

589 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Sèvres *bleu de roi* porcelain. Louis XVI mounts. Marble plinths.

H. 20½ in. (0.52).

See No. 607.

MIGEON AND DUBOIS, Middle of XVIIIth Century

590 Commode

Lent by Mrs. Chester Beatty.

Marquetry of palisanter and mahogany. Floral design. Gilt bronze mounts. On top a slab of grey-veined marble. Stamped : *Migeon* and *Dubois*.

34×67½×27 in. (86.5×171×63 cm.).

HOUDON, JEAN ANTOINE

1741 Versailles—Paris—America—Paris 1828.

591 Prince Henri de Prusse

Lent from the New Palace, Potsdam.

Prince Henry of Prussia. In classical military costume wearing the star of the Black Eagle on his breast. Signed : *Fondu ciselé par Thomire d'après le modèle de Mr. Houdon,* and dated *1789*. The gilt base is inscribed :

> *HEROUM ILLUSTRIS VIRTUTIBUS ATQUE TRIUMPHIS PACIFICAS COLIT HENRICUS QUOQUE PALADIS ARTES. FŒDERE AMAT STABILI GALLOS, ET AMATUR AB ILLIS, SIC AETERNA DUAS SOCIET CONCORDIA GENTES!*

Bronze. H. 33 in. (84 cm.).

Houdon exhibited his first bust of Henry, brother of Frederick the Great, in 1785. He made another at the request of the French Government, which appeared in the Salon of 1787, in marble. Besides the present example, which has always been in the Royal Prussian collection, there is another in civil costume in a private collection in Germany, which was apparently a present from the Prince to his brother Ferdinand.

Exhib. : Paris, *Exposition d'Œuvres Françaises des Collections impériales,* Pavillon Allemand, 1900 ; Berlin, Exhibition of French 18th Century Art, 1910 ; Paris, *Exposition du Centenaire de Houdon,* 1928.

Lit. : P. Seidel, *Les Collections d'Œuvres d'Art Françaises du XVIII^e Siècle appartenant à S.M. l'Empereur d'Allemagne,* tr. P. Vitry et Marquet de Vasselot, 1900.

GOBELINS 1760-1780: cartoon by CH. COYPEL: surround by CLAUDE AUDRAN, adapted by VALADE

592 Tapisserie, laine et soie, basse lisse. Tenture de l'Histoire de Don Quichotte: Dorothée Déguisée en Berger

Lent by the MOBILIER NATIONAL, PARIS.

Hanging representing the story of Don Quixote: Dorothea disguised as a shepherd. In the centre Dorothea is surprised on the banks of a stream by Cardenio, the Barber and the Curé. In the background Don Quixote lies on the ground beside Sancho. The surround imitates a ground of crimson damask, and is decorated with garlands of flowers, medallions and trophies. Above the picture, a peacock; below a shield, with the device of a marching soldier, resting on a pedestal bearing the cartouche. Frame imitating carved and gilded wood, with the initials of the Duc de Penthièvre. Inscribed in the lower cartouche: *LE CURÉ, LE BARBIER, ET CARDENIO CHERCHANT D. QUICHOTTE DANS LA MONTAGNE NOIRE RENCONTRENT DOROTHEE DEGUISEE EN BERGER.*

139¾ × 147⅝ in. (3.55 × 3.75).

The cartoon was painted by Coypel in 1734, and the surround adapted from that of Claude Audran by Valade in 1754. The tapestry was woven in Neilson's workshop 1760–80, and intended for the Duc de Penthièvre who did not take it. In 1789 it passed to the Garde-Meuble Mobilier National (No. 200–9).

Lit.: Jules Guiffrey, *Histoire de la Tapisserie*, 1886, 410–12, 2 figs.; Guichard and Darcel, *Les Tapisseries décoratives du Garde-meuble* (repr.); Fenaille, *État général des Tapisseries de la Manufacture des Gobelins, XVIII^e Siècle*, 1904 (repr.); Hunter, *The Practical Book of Tapestries*, 1925, 181 (repr.); Léon Deshairs, *Michel*, vii, pt. 2, Paris, 838 (repr.); Göbel, *Die Wandteppiche*, 1928, ii, 159 (repr.); Migeon, *Les Arts du Tissu*, new edition, 1929, 390 (repr.).

The picture by Ch. Coypel was engraved by Lépicié, and published by Louis Surugue as an illustration, No. 25, to the works of Cervantès (1734).

FRENCH, Louis XVI Period

593 A Vase with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, Kh'ien Lung period. Celadon with slip decoration of plum blossom. Louis XVI mounts and foot.

H. 23½ in. (57 cm.).

B.V.R.B. XVIIIth Century (Third Quarter)

594 Meuble d'appui

Lent by MRS. MEYER SASSOON, LONDON.

Pedestal Cupboard. Cabriole legs. The doors carry panels of lacquer in the Chinese style, representing landscapes on a light ground; the sides are decorated with vases in marquetry. Gilt bronze mounts representing rams' heads are at the upper corners. Red marble slab on top. Stamped: *B. V. R. B.*

H. 44⅛ in. (113 cm.); W. 48½ in. (124 cm.); D. 16¾ in. (43 cm.).

Coll.: Homberg, sold 1931, No. 309 (repr. in Catalogue).

FRENCH, Louis XVI Period

595 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, Chi'en Lung period (1736–95). Celadon ground with *famille rose* panels of landscapes. Louis XVI mount and foot.

H. 20½ in. (0.52).

See No. 601.

TRINQUESSE, LOUIS

Working 1758–1791, The Hague and Paris.

596 L'architecte Louis

Lent by ARMAND SIGWALT, PARIS.

The architect Louis. Before him on a table is the elevation of a façade which he is in the act of measuring. Signed: *L. R. Trinquesse.*

Oil on canvas. 76¾ × 37⅜ in. (1.30 × 0.95).

LEMOYNE, FRANÇOIS

1688 Paris—Paris 1737.

597 Narcisse

Lent by THIÉBAULT-SISSON, PARIS.

Narcissus. On the banks of a stream overgrown with plants a young man reclines, contemplating his own reflection in the water.

Oil on canvas. 42⅛×22⅜ in. (1.07×0.57).

Lemoyne treated the same subject in a picture at the Hamburg Museum, signed and dated *1728*.

VIGÉE-LEBRUN, ELIZABETH-LOUISE

1755 Paris—visited England—Paris 1842.

598 Marie Antoinette, Reine de France

Lent by the MUSÉE DE VERSAILLES.

She wears a grey-blue dress trimmed with lace, and winds a white ribbon round a bunch of roses.

Oil on canvas. 44⅞×34⅝ in. (1.14×0.88).

Lit. : E. Soulié, *Musée de Versailles*, No. 3893 ; Nolhac, *Madame Vigée Le Brun, Peintre de la Reine Marie-Antoinette*, 1908, 42–45 *et passim* (repr.) ; Ch. Pillet, *Coll. Artistes Célèbres* (20).

Painted, 1779–1783.

One of many portraits of the sitter by Madame Vigée Lebrun.

OUDRY, JEAN-BAPTISTE

1686 Paris—Marseilles—Beauvais 1755.

599 La Meute allant au Rendez-vous

Lent by the COMTE DE CAMONDO, PARIS.

Hounds going to the Meet. In the foreground, the pack surrounded by huntsmen ; beyond, a barouche with four horses ; in the background, a little chapel amid trees. Signed : *J. B. Oudry*, and dated *1741*.

Oil on canvas. 17¾×13¾ in. (0.45×0.35).

Exhib.: Musée des Arts Décoratifs, *Exposition de la Vénerie.*

Lit.: M. Fenaille, *État Général des Tapisseries de la Manufacture des Gobelins au XVIIIe Siècle*, i, 351 (repr.); F. Engerand, *Inventaire des tableaux commandés par le Roi*, 1901; Seymour de Ricci, *Les Chasses Royales de Louis XV*, 1921.

Sketch for the adjoining tapestry of the *Chasses Royales de Louis XV.* (see No. 600).

GOBELINS 1734-1745: cartoon by J. B. OUDRY (1686-1755): Border by PIERRE-JOSSE PERROT

600 Tapisserie, laine et soie, haute lisse. Tenture des Chasses de Louis XV: Le Limier, la Meute

Lent by the MOBILIER NATIONAL, PARIS.

Tapestry. The hangings representing Louis XV's hunts: the Bloodhound, the Pack.

(1) The Hounds going to the Meet. In the foreground the pack surrounded by huntsmen. In the background, a barouche with four horses and a little chapel among trees. The borders, like that of the "Turkish Embassy," imitate a frame of carved and gilded wood with shells. The arms of Louis XV are at the top, and the king's cypher on the corner-pieces. Signed: *J. B. Oudry, 1743*, to the left under a horse's hoof.

(2) The King holding the Bloodhound. At a cross-roads in the Forest of Compiègne, by the "Puits Solitaire," the king, holding a bloodhound, turns towards a huntsman who addresses him, hat in hand. Signed, *J. B. Oudry, 1739*, on a stone in the foreground.

(1) 165½×130⅝ in. (4.20×3.32). (2) 167½×134⅞ in. (4.25×3.43).
Atelier marks: *MONMERQUÉ.*

The hangings representing Louis XV's hunts, in nine pieces, were made at the Gobelins, 1734–1745, one set for the Château de Compiègne, in the workshop of Monerqué, another, for the Infant Don Philip, Duke of Parma, the son-in-law of Louis XV, in Audran's workshop. The whole of the first is at the Mobilier National, the other is in the Uffizi, Florence.

Lit.: Jules Guiffrey, *Histoire de la Tapisserie*, 1886, 415; Guichard and Darcel, *Les Tapisseries décoratives du Garde-Meuble* (repr.); Fenaille, *État général des Tapisseries de la Manufacture des Gobelins, XVIIIe Siècle*, 1st pt., 1904 (repr.); Hunter, *The Practical Book of Tapestries*, 1925, 186 (repr.); Léon Deshairs, *Michel*, vii, 2nd pt., 1924, 842 (repr.); Göbel, *Die*

Wandteppiche, 1928, ii, 175 (repr.); Migeon, *Les Arts du Tissu*, new edition, 1929, 390 (repr.).

A series of small paintings by Oudry, designs for the Chasses de Louis XV, are in the collection of Comte M. de Camondo, *Le Limier* and *La Meute* are exhibited (Nos. 599, 615 in the Catalogue). The cartoons are in the Musée de Fontainebleau, in the " Appartement des Chasses."

FRENCH, Louis XVI Period

601 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain. Chi'en Lung period (1736–95). Celadon ground with *famille rose* panels of landscapes. Louis XVI mount and foot.

H. 20½ in. (0.52).

See No. 595.

CRESCENT, CHARLES

1685 Amiens—Paris 1768.

602 Commode

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Decorated with marquetry and gilt bronze mounts. Two drawers in front and a cupboard in each of the rounded sides. On top a slab of grey marble.

H. 34½ in. (88 cm.). ; W. 58¾ in. (150 cm.) ; D. 26¼ in. (67 cm.).

Coll. : Baronne Léonino.

Lit. : M. J. Ballot, *Ch. Crescent, Archives de l'Art Français*, 1919.

FRENCH, Louis XV Period

603 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, K'ang Hsi period (1662–1722). Celadon ground with incised decoration. Louis XV mounts.

H. 20¾ in. and 19 in. (0.53 and 0.48).

See No 612.

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

604 Madame Xavière de France

Lent by D. STATHATOS, LONDON.

Bust of a young lady. wearing a low dress, draped round the shoulders. Signed: *Houdon f.*, and dated *1774*. Inscribed on the back: *M.A.C. Xavière de France.*

Marble. H. 33 in. (84 cm.).

Coll.: Ambatielos.

The sitter is Marie Adelaide Clotilde Xavière de France, sister of Louis XVI, married in 1775 to the King of Sardinia.

GOBELINS 1731-1734: cartoon by CH. PARROCEL: border by PIERRE-JOSSE PERROT

605 Tapisserie, laine et soie, haute lisse. Tenture de l'Ambassade Turque: Entrée de l'Ambassadeur Turc dans le Jardin des Tuileries

Lent by the MOBILIER NATIONAL, PARIS.

Tapestry. Hanging representing the Turkish Embassy; the entry of the Ambassador into the Tuileries gardens. The Ambassador and his suite on horseback enter the gardens from the turning bridge. French and Swiss guards hold back a crowd gathered between the two terraces of the Tuileries. The north terrace is crowded with figures, in their midst the Regent with a dog beside him. The border imitates a wooden frame, gilt and carved with shells. At the top the royal arms, the King's cypher at the corners and a cartouche at the bottom. Signed on the ground to the left: *CHls PARROCEL Pxit.* In the cartouche of the bottom border: *ENTRÉE DE MEHEMET EFFENDY, GRAND TRÉSORIER DE L'EMPIRE OTTOMAN AMBASSADEUR EXTRAORDINAIRE DU GRAND SEIGNEUR, PAR LE JARDIN DES THUILLERIES POUR ALLER FAIRE COMPLIMENT AU ROY LOUIS XV SUR SON ADVENEMENT À LA COURONNE LE XVI MARS MDCCXXI.*

Atelier marks: *LEFEBRE.*

165½×277⅝ in. (4.20×7.05).

The hanging, in three pieces, was ordered from the painter Parrocel, by the Duc d'Antin. Exhibited at the Salon, 1746. The piece representing the entry, woven in Lefèbvre's workshop, was shown for the first time at the Gobelins in 1735.

The hanging, of which only two pieces were finished, remained at the factory and is now in the Mobilier National (Inventaire, 184–1).

Lit.: Jules Guiffrey, *Histoire de la Tapisserie*, 1886, 412; Fenaille, *État Général des Tapisseries de la Manufacture des Gobelins, XVIIIe Siècle*, 1st pt., 315 (repr.); Hunter, *Tapestries, their Origin, History, Renaissance*, 1912, 179; Léon Deshairs, *Michel*, vii, 2nd pt., Paris, 1924, 842; Göbel, *Die Wandteppiche*, 1928, ii, 174 (repr.); Migeon, *Les Arts du Tissu*, new edition, 1929, 389.

Parrocel's designs are in the Musée de Versailles.

FRENCH, Louis XV Period

606 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, Chi'en Lung period (1736–95). Celadon ground with carved decoration. Louis XV mount and foot.

H. 18 in. (0.46).

See No. 609.

FRENCH, c. 1780

607 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Sèvres *bleu de roi* porcelain. Louis XVI mounts. Marble plinths.

H. 20½ in. (0.52).

See No. 589.

CARLIN, MARTIN

Working in Paris c. 1766.

608 Console

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Rosewood table with ormolu mounts and marble top, inlaid with Sèvres porcelain plaques.

[illegible] 1780.

FRENCH, Louis XV Period

609 One of a Pair of Vases, with Ormolu Mounts

Lent by the Earl of Harewood, Harewood House, Leeds.

Chinese porcelain. Chi'en Lung period (1736-95). Celadon ground with carved decoration. Louis XV mount and foot.

H. 18 in. (0.46).

See No. 606.

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

610 Madame His

Lent by Sir Robert Abdy, Paris.

She wears her hair according to the fashion of the time with a lock falling over her right shoulder.

Marble. 34¼×18 in. (87.5×46 cm.).

Bequeathed by the sitter to the Comte de Guibert of the Académie Française with whom she had a liaison. Coll.: Villeneuve Guibert; Roche Aymon.

Exhib.: Salon, 1775.

Lit.: Germain Bapst, *Le Buste de Mme His par Houdon*; Giacometti, *L'Œuvre de Houdon*, 1929, ii, 70-72.

Madame His was wife of the Hamburg banker, Pierre François His, who had an office and a house in Paris, and represented the Republic of Hamburg in Denmark. She belonged to the de Vastu family from the South of France. A plaster version of the bust is in the Musée des Arts Decoratifs, Paris.

611 Tapestry. See No 600 (2) and 615.

FRENCH, Louis XV Period

612 One of a Pair of Vases, with Ormolu Mounts

Lent by the Earl of Harewood, Harewood House, Leeds.

Chinese porcelain, K'ang Hsi period (1662-1722). Celadon ground with incised decoration. Louis XV mounts.

H. 20¾ in. and 19 in. (0.53 and 0.48).

See No. 603.

CRESCENT, CHARLES

1685 Amiens—Paris 1768.

613 Commode

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Decorated with marquetry and gilt bronze mounts. Two drawers in front, and a cupboard on each of the rounded sides. On top, a slab of violet marble.

H. 34½ in. (88 cm.) ; W. 57 in. (145 cm.) ; D. 24⅞ in. (63 cm.).

Coll. : Baronne Léonino.

Lit. : M. J. Ballot, *Ch. Crescent (Archives de l'Art Français)*, 1919.

FRENCH, Louis XV Period

614 One of a Pair of Vases, with Ormolu Mounts

Lent by the EARL OF HAREWOOD, HAREWOOD HOUSE, LEEDS.

Chinese porcelain, Chi'en Lung period (1736–95), painted in underglaze blue with sprays of lotus, peonies, peaches, etc. Louis XV mount and foot.

H. 19½ in. (0.50).

See No. 585.

OUDRY, JEAN-BAPTISTE

1686 Paris—Marseilles—Beauvais 1755.

615 Le Roi tenant le Limier

Lent by the COMTE DE CAMONDO, PARIS.

The King holding the Bloodhound. At a cross-roads in the forest of Compiègne, Louis XV, holding a bloodhound, turns towards a huntsman who addresses him, hat in hand. Signed : *J. B. Oudry*, and dated *1738*.

Oil on canvas. 17×13¾ in. (0.45×0.35).

Exhib. : Paris, Musée des Arts Décoratifs, *Exposition de la Vénerie*.

Lit. : M. Fenaille, *État Général des Tapisseries de la Manufacture des Gobelins au XVIII^e Siècle*, i, 350, pl. v ; F. Engerand, *Inventaire des tableaux commandés par le Roi*, 1901 ; Seymour de Ricci, *Les Chasses Royales de Louis XV*, 1921.

Sketch for the adjoining tapestry of the *Chasses Royales de Louis XV*. (See No. 611.)

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

616 Diane Chasseresse

Lent by the Musée du Louvre, Paris.

Diana the Huntress. Her head is crowned with the crescent; in her left hand she holds a bow and in the right an arrow. Signed and dated: *1790.*

Bronze. H. 79¾ in. (204 cm.).

The model for this statue was executed in 1776 and was exhibited in the artist's studio in 1777. The marble was destined for the Duke of Saxe-Gotha. It is dated 1780, was bought by Catherine II of Russia, was placed first in Tsarskoye-Selo, then in the Hermitage, and has recently passed into a private collection in Paris. The first bronze version was made for Girardot de Marigny in 1786. The second, dated 1790, remained in the artist's studio till his death. It was acquired for the Musées Royaux in 1829.

Lit.: *La Diane en bronze de Houdon au Musée du Louvre, Documents, Archives de l'Art Français,* 1879; P. Vitry, *La Diane et l'Apollon de Houdon, Les Arts,* January, 1907; Louis Réau, *Les Œuvres de Houdon en Russie, Bulletin de la Société d'Histoire de l'Art Français,* 1914; C. H. Hart and E. Biddle, *Jean-Antoine Houdon,* 1911, 24; Monographs on J. A. Houdon by Dierks, Giacometti, Réau, Elisa Maillard, *Catalogue des Sculptures modernes du Musée du Louvre,* 1922, No. 1353.

ARCHITECTURAL ROOM

DRAWINGS, GOLDSMITHS' WORK, MANUSCRIPTS.

ANONYMOUS, Early XVth Century

617 Louis II, Duc d'Anjou, Roi de Sicile, et de Jérusalem

Lent by the Bibliothèque Nationale, Paris.

In profile to right, wearing a red head-dress with scalloped edges hanging down in front of his forehead. His richly embroidered coat has a high fur collar.

Watercolour on paper. 8⅝×7 in. (22×17.5 cm.).

Coll.: J. Ballesdens (16th century); R. de Gaignières, (17th century); M. Miller.

Exhib.: Paris, *Primitifs Français*, 1904 (26).

Lit.: H. Bouchot, *Gazette Archéologique*, 1886, 64–67, 128–131 (repr.); H. Bouchot, *Portraits*, 1901, No. 45; H. Bouchot, *Catalogue de l'Exposition des Primitifs Français*, 1904, pl. xxviii; Hulin de Loo, *Exposition des Primitifs Français*, 1904, 16; P. A. Lemoisne, *Gothic Painting in France, XIVth, XVth Centuries*, 1932, 58, pl. 42.

Executed about 1410. Apparently this portrait was used as a model for a miniature in a book of King René d'Anjou, now in the Bibl. Nat. (latin 1156 A, fol. 61) as well as for a miniature by Fouquet in the *Grandes Chroniques* (Bibl. Nat., Fr. 6465). There is a slightly enlarged version of it in the Bibliothèque Nationale (Gaignières Collection).

ANONYMOUS, XVth Century

618 Trois Dames

Lent by the Musée du Louvre, Paris.

Three ladies dressed in long gowns. One, on the left, wearing a crown, is playing with a little dog. The central figure is that of a young woman with a falcon on her wrist; the third plays with apples.

Pen and Indian ink wash, heightened with watercolour, on vellum. First quarter of 15th century. $4\frac{1}{16} \times 7\frac{3}{8}$ in. (10.4×18.6 cm.).

Coll.: Posonyi; Gsell; Lanna.

Lit.: Musée du Louvre, *Inv.*, R.F. 03.811; P. Leprieur, *Revue de l'Art Ancien et Moderne*, 1910, ii, 166 (repr.); *Société de Réproductions de Dessins de Maîtres*, 1910; P. A. Lemoisne, *La Peinture au Musée du Louvre XIV, XV, XVI^e Siècles*, 1925, 1 (repr.); P. Lavallée, *Le Dessin français du XIII^e au XVI^e Siècle*, 1931. 63, 64, No. 21, pl. ix.

This drawing, attributed in the catalogue of the Gsell Sale to Martin Sinn (Schongauer), and since then attributed to an anonymous artist of the South German school, is now classified amongst the French drawings in the Louvre (3811, R.F.). Its style, feeling and costumes are characteristic of a French miniaturist between 1400 and 1420.

ANONYMOUS, about 1400

619 Feuille d'Études

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Sheet of studies (cut to an irregular shape) including figures of a lady and gentleman playing chess, an archer, lovers with a dog, etc.

Brush and Indian ink on vellum. 14⅝ × 5½ n. (11.9 × 14 cm.).

Coll.: Douce. Transferred from the Bodleian Library in 1863.

Lit.: Roger Fry, *Burlington Magazine*, xvii, 51 (repr.). P. Lavallée, *Le Dessin français du XIII^e au XVI^e Siècle*, 1931, 63, No. 20, pl. ix.

The drawing is attributed (*Burlington Magazine, loc. cit.*) to André Beauneveu, by Roger Fry, who points out its resemblance to the drawings constituting a sketch-book in the Morgan Library, New York (*Burlington Magazine*, x, 31). P. Lavallée, however, points out the resemblance between it and the miniatures, which Henry Martin attributes to the "Maître aux boqueteaux."

See No. 42a and No. 749c.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

620 Guillaume Juvénal des Ursins

Lent by STAATLICHES KUPFERSTICHKABINETT, BERLIN.

The head, shown three-quarters to right as in the portrait in the Louvre, stands out against a grey background. The black chalk lines merge into the brownish-red chalk of the flesh tones and the ochre of the hair. White chalk is only used in the whites of the eyes.

Black and coloured chalks on a prepared grey paper. 10½ × 7⅝ in. (26.7 × 19.5 cm.).

Coll.: Rumohr.

Lit.: Max J. Friedländer, *Jahrbuch d. Preussischen Kunstsammlungen*, xxxi, 1910, 227; J. Meder, *Die Handzeichnung*, 2nd ed., 137; Lavallée, *Le Dessin français du XIII^e au XVI^e Siècle*, 1931, 69, No. 28, pl. xvi; Trenchard Cox, *Jehan Foucquet*, 1931, 113.

Attributed to Holbein in the Rumohr Collection, then to an anonymous Dutch artist of the 16th century. The drawing was given back to Fouquet by Friedländer, who considers it to be a study for the Louvre portrait. It is the first known example of the use of crayons in delicate colours.

EGREGIUS PICTOR FRANCISCUS

Active c. 1470.

621 Le Jugement Dernier

Lent by S. C. COCKERELL, CAMBRIDGE.

The Last Judgment. Leaf from a copy of *Les Sept Articles de la Foi* by Jean Chappuis, which occurs at the end of the *Horæ* of Admiral Prigent de Coetivy, and is often included in the works of Jean de Meung. This is the illustration to the Seventh Article. Christ is seen in glory with the Virgin and Saints and the Apostles. Below are the redeemed on their way to Paradise and the damned being driven by archangels into Hell.

On vellum. 10¾×6¾ in. (27×17.3).

Sold at Sotheby's, June 16, 1897, bt. Robson; bought from Robson by the present owner, February 8th, 1906.

Exhib.: Burlington Fine Arts Club, *Exhibition of Illuminated Manuscripts*, 1908 (225).

Repr.: *Illuminated Manuscripts*, Burlington Fine Arts Club, 1908, pl. 141.

This painting is the work of the prolific artist François (see Durrieu's *Un Grand Enlumineur Parisien*, and Warner's *Valerius Maximus*), who painted the Valerius Maximus at the British Museum and other well-known books. He has been said to be a son of Jean Fouquet.

See also Case 752b.

ANONYMOUS, XVth Century

622 Vue d'une Église Gothique

Lent by the UNIVERSITÄTSBIBLIOTHEK, ERLANGEN.

A Gothic Cathedral with two frontal towers. Above to right sketch of a statue of St. Michael. On the reverse are similar sketches of St. John, and a female saint the elevation of a Gothic gable.

Pen and ink. 8⅜×11¼ in. (21.3×28.5 cm.).

Drawn in the first half of the 15th century.

Lit.: E. Bock, *Die Zeichnungen in der Universitätsbibliothek, Erlangen*, 1928, i, 13, No. 28; ii, 18 (repr.).

The drawing of the trees should be compared with that in Nos. 623 and 627 of the present Catalogue.

ANONYMOUS, Middle XVth Century

623 La Légende des Argonautes

Lent by the Staatliches Kupferstichkabinett, Berlin.

Episodes of the Legend of the Argonauts: part of a continuous representation of the story of the Golden Fleece, to which No. 627 also belongs. The contemporary descriptions are in old French.

Pen and Indian ink on vellum. Average size, 4½×19½ in. (11.7×49.5 cm.).

Drawn c. 1440–1450.

Attributed to DUMONSTIER, GEOFFROY

Active c. 1537—1540 Fontainebleau.

624 Le Christ parlant au Peuple

Lent by the Musée du Louvre, Paris.

Christ speaking to the People. Christ in a glory of Cherubim, addresses a crowd of men and women. In the background to the left is a palace with porticoes and statues. The upper part of the drawing includes three distinct subjects: in the middle, the Assumption of the Virgin, or of St. Mary Magdalene, or perhaps an allegorical figure; at the sides unidentified compositions; that on the right might represent Charity if we could identify the other two subjects with Faith and Hope. Inscribed: *Daniel Dumovtier*.

Pen drawing with bistre wash. 18½×15 in. (47×38 cm.).

Lit.: Both de Tauzia, *Musée du Louvre, Dessins, Pastels et Miniatures exposés depuis* 1879, No. 2076; Guiffrey and Marcel, *Inv. général des Dessins*, v, No. 3828; L. Dimier, *Hist. de la Peinture française des Origines au Retour de Vouet*, 61; Lavallée, *Le Dessin français du XIII^{e} au XVI^{e} Siècle*, 1931, 98, No. 67, pl. I.

Design for a window with ten compartments. The drawing appeared in the hand-book of 1838 under the name of *Daniel du Monstier l'Ancien*. A replica of the lower part of the composition is in the Masson Collection at the École des Beaux-Arts.

ANONYMOUS, End of XIVth Century

625 La Mort, l'Assomption et le Couronnement de la Vierge

Lent by the **Musée du Louvre, Paris.**

The Death, Assumption and Coronation of the Virgin.

Pen and Indian ink wash on vellum. 25½×13 in. (65×32.7 cm.).

Coll.: Baldinucci.

Exhib.: Paris, *Primitifs français*, 1904 (18); London Royal Academy, Flemish Art 1927 (513).

Lit.: Guiffrey and Marcel, *Inventaire*, i, No. 215 bis; H. Bouchot, *Catalogue de l'Exposition des Primitifs français*, 1904, No. 18; Durrieu, *Fondation Piot, Monuments et Mémoires*, 1894, 179; Lasteyrie, *Fondation Piot, Monuments et Mémoires*, 1896, 71; *Exhibition of Flemish Art*, London, 1927, Memorial volume, 184; Lavallée, *Dessin Français du XIII^e au XVI^e Siècle*, 1931, 60, No. 14, pl. vii; P. A. Lemoisne, *Gothic Painting in France XIVth, XVth Centuries*, 1932, 61, pl. 30.

Last quarter of the 14th century. This drawing was attributed by Reiset to an anonymous 14th century Italian, by Durrieu to André Beauneveu, an attribution rejected by Lasteyrie. M. P. Lavallée sees in it a resemblance to Sienese works and to certain North Italian drawings.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

626 Portrait d'un Légat du Pape

Lent by **Henry Oppenheimer, London.**

Portrait of a Papal Legate; head and shoulders, turned half to right. Inscribed above: *Ung Roumain legat de nostre S^t pere en france.*

Silver-point. $7\frac{13}{16}\times5\frac{1}{4}$ in. (19.8×13.4 cm.).

Coll.: Lanckrink (Lugt, 2090); Heseltine.

Exhib.: Paris, *Exposition des Primitifs français,* 1904, 44; Grafton Galleries, 1909–10; Burlington Fine Arts Club, 1917.

Lit.; H. Bouchot, *L'Exposition des Primitifs français,* 1904, pl. xxxviii; *Vasari Soc.*, ix, 25; Georges Lafenestre, *Jehan Foucquet,* 1905, 19, 27 (repr.); M. J. Friedländer, *Prussian Jahrbuch,* 1910, xxxi, 227–230 (repr.); Trenchard Cox, *Jehan Foucquet,* 1931, 133; P. Lavellée, *Le Dessin français du XIII*^{e} *au XVI*^{e} *Siècle,* 1931.

It was suggested by Bouchot that the sitter might be Teodoro Lelli, Bishop of Treviso, who in 1464, aged forty, accompanied the Bishop of Ostia on his mission to Louis XI of France. There is a copy of the drawing in red chalk at Windsor.

ANONYMOUS, Middle XVth Century

627 La Légende des Argonautes

Lent by the Staatliches Kupferstichkabinett, Berlin.

Episodes of the Legend of the Argonauts: part of a continuous representation of the story of the Golden Fleece, to which No. 623 also belongs.

Pen and Indian ink on vellum. Average size, $4\frac{1}{2} \times 19\frac{1}{2}$ in. (11.7×49.5 cm.).

Attributed to GOUJON, JEAN

Active 1540–1—Bologna (?) 1564–8.

628 Fontaine du Château d'Anet

Lent by the Musée du Louvre, Paris.

Diane de Poitiers, as Diana, surmounts the monument, one hand extended, resting on a stag. Her two dogs are beside her. Two dogs and two dolphins serve to support the base of the statue. The monogram of Diane de Poitiers appears in the decoration. Circular base formed by arcades.

Pen and bistre wash on grey paper. $16\frac{1}{2} \times 9\frac{3}{4}$ in. (42×25 cm.).

Lit.: Both de Tauzia, *Notice,* i, No. 1741; Guiffrey and Marcel, *Inventaire général,* vi, No. 4329 (repr.).

This drawing differs in several details from the monument attributed to Jean Goujon, now in the Louvre.

FRÉMINET, MARTIN

1567 Paris—Fontainebleau—Paris 1619.

629 Jupiter et Séléné

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

On clouds to the left, Jupiter appearing to Seléné, who lies half nude on the terrace of a palace. Old inscription: *Freminet.*

Pen and bistre wash, heightened with body colour, on buff paper. 7⅛ × 10½ in. (18.1 × 26.7 cm.).

Coll.: Bibliothèque Ste. Genevieve.

Lit.: L. Dimier, *Les Origines de la Peinture Française*, 1905, No. 46, 24; P. Lavallée, *Le Dessin Français du XIII^e au XVI^e Siècle*, 1931, 120, No. 93, pl. lxxi.

Probably drawn about 1600 in Venice at the end of a visit to Italy. The date and place of execution are suggested by the strong influence of Tintoretto.

Attributed to CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

630 Portrait de Marie Stuart

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

Mary, Queen of Scots, about the time of her coronation; half-length figure facing to the right.

Black and red chalks. 13¼ × 9¼ in. (33.5 × 23.3 cm.).

Coll.: B. Foulon; Bibliothèque Ste.-Geneviève.

Exhib.: *Exposition des Primitifs français*, 1904, No. 195; Bibliothèque Nationale, *Exposition de Portraits du XVI^e Siècle*, 1907, No. 234.

Lit.: H. Bouchot, *Portraits au Crayon . . . à la Bibliothèque Nationale*, 1884, 211; L. Dimier, *Peinture de Portrait en France*, 1925, i, 104 (repr.); ii, 178, No. 2 (attributed to Jean Decourt); P. Lavallée, *Le Dessin français, du XIII^e au XVI^e Siècle*, 1931, 88, No. 55, pl. xli.

Sketch from life used for various pictures and miniatures, including one at Windsor.

COUSIN, JEAN, Le Fils

1522 Sens—Paris 1594.

631 Frontispièce pour "Le Premier Livre des Meslanges poétiques de I. Vatel. B. 1576."

Lent by the École des Beaux-Arts, Paris.

Two nude figures of women representing Muses enframe the oval containing the inscription, and raise their arms towards Apollo who appears in a chariot above.

Pen and Indian ink wash. $9\frac{3}{4}\times6\frac{5}{8}$ in. (24.7×17 cm.).

Coll.: J. Masson, given to the École des Beaux-Arts in 1926.

Exhib.: Paris, École des Beaux-Arts, *Première Exposition de la Donation Jean Masson, Dessins Français*, 1927 (198).

Lit.: Lavallée, *La Donation Jean Masson à l'École des Beaux-Arts; Les Trésors des Bibliothèques de France*, ii, 85–92 (repr.).

ANONYMOUS, End of XIVth Century

632 Statue de la Sainte Vierge

Lent by Mrs. Otto Gutekunst, London.

A statue of the Virgin, of which the base is supported by a bracket formed of a crouching angel.

Pen and ink outlines with Indian ink wash. $5\frac{5}{16}\times1\frac{3}{4}$ in. (13.6×4.5 cm.).

Coll.: C. Prayer, Milan (Lugt, 2044); Lanna.

Lit.: *Vasari Soc.*, 2nd Ser., ix, 13 (repr.).

A companion drawing exists, from the Storck and Prayer collections, representing a youthful king on a similar bracket.

Attributed to SLUTER, CLAUS, XVth Century

633 Étude de Pleurant

Lent by Walter Gay, Paris.

Study for the figure of a mourner. A monk, turned three-quarters left, wearing a long cloak and a hood pulled over the face.

Indian ink, pen and brush work, heightened with body colour, on prepared grey paper. $6\frac{5}{8}\times3\frac{1}{2}$ in. (17×9 cm.).

Exhib.: Paris, *Les Primitifs Français*, 1904, No. 12.

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs français*, 1904, No. 12, 6; P. Lavallée, *Le Dessin Français du XIII^e au XVI^e Siècle*, 1931, 74, No. 35 (repr.).

This figure, which derives from those of Claus Sluter and of Claus de Werwe, is probably the work of an original artist either from Burgundy or the North of France. The original attribution to Claus Sluter by H. Bouchot was replaced by one in favour of Jacques de Gérines, an attribution, however, to which P. Lavallée does not subscribe.

ANONYMOUS, XVIth Century

634 La Mort de la Vierge

Lent by the MUSÉE DU LOUVRE, PARIS.

Death of the Virgin. In the background the Virgin is seen full-face lying on a bed with a canopy. Around her are the apostles. At the bottom to the left is the note in an old hand: *Johan Coussin.*

Red chalk with bistre wash. 10½ × 8½ in. (27×21.5 cm.).

Coll.: Dimsdale; Destailleur; Rodrigues.

Lit.: H. Monceaux, *L'Art*, 1884, i, 107, 135; P. Lavallée, *Le Dessin Français du XIII^e au XVI^e Siècle*, 1931, 99, No. 68, pl. li.

Drawn about 1560. The attribution of this drawing to Cousin is questioned by M. Lavallée, who thinks its style near to that of Geoffroy Dumonstier.

Attributed to CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

635 Portrait d'Elisabeth d'Autriche

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

The wife of Charles IX, King of France; half-length figure, turned slightly to the left. Inscribed on the back with the name of the sitter, and dated 1571.

Black and red chalks. 13⅜×9 in. (34×23 cm.).

Coll.: Bibliothèque Ste.-Geneviève.

Exhib.: Bibliothèque Nationale, *Portraits du XVI^e Siècle*, 1907, No. 212.

Lit.: H. Bouchot, *Portraits au Crayon . . . à la Bibliothèque Nationale*, 1884, 172; L. Dimier, *Peinture de Portrait en France*, 1925, ii, 121, No. 474; P. Lavallée, *Le Dessin Français du XIII* *au XVI Siècle*, 1931, 88 (repr.); P. A. Lemoisne, *La Peinture au Louvre, École Française, XIV–XVIe Siècle*, 56.

There are pictures corresponding to this drawing in the Louvre and Musée Condé, also a miniature in the *Heures de Catherine de Médecis* in the Bibliothèque Nationale.

ANONYMOUS, XVIth Century

636 Françoise de Brézé

Lent by M. DELIGAND, PARIS.

Head and shoulders turned three-quarters left; her coif with its falling veil and her dress with a light collar are barely indicated. Inscribed in chalk (by the artist's hand ?) *blant* (?) *dor* and *rouge*; inscribed at the top (probably in the writing of Catherine de Medecis): *Bresen.*

Black and red chalk with light touches of colour. 13¾×8⅜ in. (35.0×21.0 cm.).

Exhib.: Bibliothèque Nationale, *Exposition des Portraits du XVIe Siècle.*

Lit.: E. Moreau-Nélaton, *Les Crayons français du XVIe Siècle*, i, 10, 11.

According to E. Moreau-Nélaton this drawing was in the album of Catherine de Medecis; the same author believes the inscription to be in the Queen's writing.

MARMION, SIMON

14.. Amiens (?)—Valenciennes 1489.

637 Pietà

Lent by HENRY OPPENHEIMER, LONDON.

Pietà: the Virgin is seated on the ground with clasped hands while the dead body of the Saviour, leaning against her knees, is extended before her to right. Inscribed in a later hand in left lower corner: *Peter Van Lint.*

Silver-point on prepared cream-coloured ground. 6×4½ in. (15.4×11.5 cm.).

Coll.: Gilbertson.

Exhib.: Burlington House, 1927, No. 503.

Lit.: *Old Master Drawings*, i (pt. 2), 21 (repr. pl. 30); *Catalogue (Memorial Volume) of Exhibition of Flemish and Belgian Art, London*, 1927, 181.

The inscription *Peter Van Lint* (Antwerp painter of 17th century) is perhaps a notation of ownership. The drawing appears to preserve a composition by Marmion, the original of which is lost.

BOLLERY, NICOLAS

15.. Paris—Paris 1630.

638 **Le Pas d'Armes de Sandricourt, Combat dans la Forêt**

Lent by the MUSÉE DU LOUVRE, PARIS.

The Fight in the Forest, Sandricourt. Two horsemen, with pages and ladies on horseback, are grouped on either side of a big tree. Further off two mounted men fight with swords. Inscribed with pen on the lower margin: *Tournois de Sandricourt. Combat à outrance de deux chevaliers, Le bœuf et de mai en la forest devoiable. Le XX septembre 1493 du Règne de Charles VIII.*

Black chalk and bistre wash, with gouache, on bistre paper. 13½×20⅞ in. (33·5×53 cm.).

Coll.: de Baare.

Lit.: Guiffrey and Marcel, *Inventaire général*, i, No. 212; P. Marcel and J. Guiffrey, *Gazette des Beaux-Arts*, 1907, i, 277 sqq.; P. Lavallée, *Le Dessin Français du XIII^e au XVI^e Siècle*, 1931, 114, No. 83, pl. lxv.

Although the costumes date from c. 1520 and the composition shows the influence of Van Orley, the technique and the style of this drawing fix the date of its production in the latter part of the 16th century.

LAGNEAU

Active last quarter of the 16th century and beginning of 17th century.

639 **Tête d'homme**

Lent by WALTER GAY, PARIS.

Head of a Man. An old man seen full-face, with a white beard, wearing a high pink cap, and a fur collar.

Black and red chalk. 14×9⅞ in. (35.5×25 cm.).

Attributed to CLOUET, FRANÇOIS

Before 1522 Tours—Paris 1572.

640 Portrait d'Homme

Lent by the Earl of Sandwich, Hinchingbrooke.

Head and shoulders of a bearded man, turned half to left. Inscribed above to right : *Lembassade^{ur} de Venise Justiniani.*

Red and black chalks. $12\frac{1}{4} \times 7\frac{7}{8}$ in. (31 × 20 cm.).

One of a set of five unrecorded crayon portraits at Hinchingbrooke, probably acquired by Elizabeth, 3rd Countess of Sandwich. The sitter is probably Francesco Giustiniani (1507–1554), Venetian Ambassador in France from 1545.

Atelier of DUMONSTIER

641 Tête de Henri IV

Lent by Walter Gay, Paris.

Head of Henri IV ; full face, bare-headed, with ruffled hair. Black chalk, slightly touched with red chalk. $8\frac{5}{8} \times 6\frac{5}{16}$ in. (22 × 16 cm.).

Attributed to DUMONSTIER, PIERRE, LE NEVEU

1585 Paris—Paris 1656.

642 Portrait d'Homme

Lent by the École des Beaux-Arts, Paris.

Portrait of a Man, bearded. Head and shoulders, with hair brushed back.

Black and red chalk. $12\frac{1}{4} \times 8\frac{7}{8}$ in. (31 × 22.5 cm.).

Coll. : Armand-Valton. Given to the École des Beaux-Arts, 1908.

Attributed to CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

643 Portrait de François II Dauphin

Lent by the Bibliothèque Nationale, Paris.

François II as a boy of about twelve years of age, half-length figure turned slightly to left. Inscribed on the back with the sitter's name.

Black and red chalks. 13¼×9⅛ in. (33.6×23.2 cm.).

Coll.: Bibliothèque Ste.-Geneviève.

Exhib.: Bibliothèque Nationale, *Portraits du XVI*^{e} *Siècle*, 1907, No. 233.

Lit.: H. Bouchot, *Portraits au Crayon . . . à la Bibliothèque Nationale*, 181; L. Dimier, *Peinture de Portrait en France*, 1925, ii, 116, No. 25; P. Lavallée, *Le Dessin Français du XIII*^{e} *au XVI*^{e} *Siècle*, 1931, 87, No. 54 (repr.).

The drawing, executed about 1553, was engraved by Thomas de Lew (Robert-Dumesnil, x, 108, No. 373).

DUBOIS, AMBROISE

1543 Antwerp—Paris—Fontainebleau 1614.

644 Sophronie devant Aladin

Lent by the École des Beaux-Arts, Paris.

Sophronia before Aladin. She accuses herself of having stolen the statue of the Virgin from the mosque. The subject is taken from the *Gerusalemme Liberata*.

Inscribed: *Parmesan*.

Pen and bistre wash. 9⅝×12½ in. (24.3×31.9 cm.).

Coll.: Jean Masson.

Exhib.: École des Beaux-Arts, *Première Exposition de la Donation Masson*, May, 1907 (208); Palais de Fontainebleau, *Dessins du XVI*^{e} *Siècle*.

DU BREUIL, TOUSSAINT

1561 Paris—Paris 1602.

645 Sujet Antique

Lent by the Musée du Louvre, Paris.

Subject from the Antique. A man, almost nude, and a woman stand on the edge of a precipice. She turns towards her companion pointing to the abyss. In the foreground to left, a cave with two figures.

Black chalk, pen and ink, and bistre wash. 9 1/16×13⅜ in. (34×23.1 cm.).

Coll.: **Desneux-Delanoue; Jabach.**

Lit.: Guiffrey and Marcel, *Inv. général*, v, No. 3683; L. Dimier, *Les Arts*, 1905, No. 46, 23; L. Dimier, *Critique et Controverse*, 41; P. Lavallée, *Le Dessin Français du XIII^{e} au XVI^{e} Siècle*, 1931, 117, No. 89, pl. lxviii.

Drawn about the end of the 16th century.

Study for a painting in the gallery of the Château Neuf at Saint-Germain-en-Laye described by Bailly, *Inventaire des Tableaux du Roi*, published by F. Engerand, 288, No. 16.

ANONYMOUS, XVIth Century

646 Prise de Jérusalem par Titus

Lent by the **Musée des Beaux-Arts de Reims.**

The Taking of Jerusalem by Titus. In the final assault the Romans scale the walls and attack the town at three different points by means of engines of war. To the right Titus enters Jerusalem at the head of his army.

Tempera on canvas. 114⅛ × 116⅛ in. (2.90 × 2.95).

Preserved at the Hôtel-Dieu at Rheims; transferred to the Abbaye de St. Remi. In the Musée de Reims since 1876.

Exhib.: Paris, *Union centrale des Beaux-Arts*, 1876.

Lit.: N. Sartor, *Catalogue Musée de Reims*, 1909, 202–212, No. 796, 208 (repr.); Gonse, *Chefs d'Œuvre des Musées de France*, 1900, i, 259, 270; L. Paris, *Toiles peintes et Tapisseries*, i, 35; Mme. H. Sartor, *Les Tapisseries, Toiles peintes . . . de Reims*, 1912.

One of the mediæval painted canvases preserved at Rheims of which there are no other examples. They were inspired by mystery plays performed at Rheims during the 15th and 16th centuries and, according to tradition, served either as stage designs or as cartoons for tapestries. After removal from the Hôtel-Dieu to the Abbaye de St. Remi, the lady hospitallers, during the eight days of the Fête-Dieu, used to display these canvases in their vast cloister. This picture was apparently inspired by the mystery play, *La Vengeance de Nostre Seigneur*, performed at Rheims in 1530 under patronage of Cardinal Robert de Lenoncourt.

c. 1530.

Attributed to DUMONSTIER, DANIEL

1574 Paris—Paris 1646.

647 **Portrait présumé de Mademoiselle de Roye de la Rochefoucauld**

Lent by the Musée du Louvre, Paris.

Half-length figure, turned slightly to the right.

Black, red and white chalks, and pastel. 14½×10⅝ in. (37×27 cm.).

Coll.: Lenoir.

Lit.: Guiffrey and Marcel, *Inventaire général*, v, No. 3821 (repr.); Chennevières, *Les Dessins du Louvre*, 1923, i, pl. 100.

CLOUET, FRANÇOIS, called JANET

Before 1522 Tours—Paris 1572.

648 **Henri II, Roi de France**

Lent by the Bibliothèque Nationale, Paris.

Head and shoulders, three-quarters turned slightly left, wearing a cap. Inscribed in 16th century writing: *le Roy henry 2*, and in a later hand: *Henry ii, roi de France, mort en 1559.*

Red and black chalks. 12⅞×8⅝ in. (32.6×21.8 cm.).

Exhib.: Paris, Bibliothèque Nationale, *Les Portraits du XIII^e^ au XVII^e^ Siècle*, 1907, No. 226; ibid., *Exposition Ronsard*, No. 386.

Lit.: H. Bouchot, *Portraits au Crayons du XVI^e^ au XVII^e^ Siècle conserves à la Bibliothèque Nationale*, 1884, 188; Dimier, *Histoire de la Peinture de Portrait en France au XVI^e^ Siècle*, 1925, ii, 116, No. 447.

Drawn c. 1553.

Perhaps a study for a miniature in the Palazzo Pitti for a lost original painting by François Clouet, of which copies are in the Louvre and at Berlin (cf. Dimier, *loc. cit.*).

BELLANGE, JACQUES

15.. Nancy—active c. 1602-1617.

649 **L'Odorat**

Lent by the École des Beaux-Arts, Paris.

Young Woman smelling a Rose. Full face, half-length.

Red chalk. 10⅞×7$\frac{13}{16}$ in. (27.5×19.8 cm.).

Coll.: J. Masson, Paris, 1926.

Exhib.: École des Beaux-Arts, *Première Exposition de la* *donation Jean Masson*, 1927 (157); Paris, Fédération français des Artiste, *Dessins du XVII^e Siècle*, 1931 (15).

Lit.: P. Lavallée, *Le Dessin Français du XIII^e au XVI^e Siècle*, 1931, 123, No. 97, pl. lxxiv.

Compare No. 667, which belongs to the same Series of the Five Senses.

CARON, ANTOINE

c. 1515 Beauvais—Fontainebleau 1593.

650 Allégorie de la Calomnie

Lent by the MUSÉE DU LOUVRE, PARIS.

To left, seated on a throne, a judge, accompanied by Ignorance and Suspicion; further to right, Perjury, Accusation, Hypocrisy, and Deceit; to right, a woman gazing upwards to Truth supported by Time.

Black chalk and bistre wash. 16⅛×21⅞ in. (41×55·5 cm.).

Coll.: Jabach.

Lit.: Guiffrey and Marcel, *Inventaire*, iii, No. 1951 (repr.).

Based on Mocetto's engraving (*Hind*, 466, 10) after Mantegna's drawing in the British Museum, a composition which derives from Lucian's description of a picture by Apelles. A picture (French School, 16th century) of a similar subject, which is more closely related to Botticelli's composition, is preserved in the Museum of Nîmes.

LAGNEAU

Active last quarter of the 16th century and beginning of the 17th century.

651 Portrait d'Homme

Lent by GEORGES DORMEUIL, PARIS.

Portrait of a Bearded Man.

Black and red chalks and watercolours. 16×11 in. (40×28).

BELLANGE, JACQUES

15.. Nancy—active c. 1602–1617.

652 Étude de Femme à demi nue

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

Study of a half-nude Woman. Seen in profile to the left; she crouches, with one knee on the ground.

Red chalk. 9⅛×6¾ in. (23.1×17.1 cm.).

Coll.: J. Masson.

Exhib.: *Première Exposition de la donation Jean Masson,* 1927 (156); Paris, Fédération Française des Artistes, *Dessins français du XVII^{e} Siècle,* 1931 (14).

Lit.: P. Lavallée, *Revue de l'Art Ancien et Moderne,* 1927, ii, 166 (repr.); P. Lavallée, *Le Dessin français du XIII^{e} au XVI^{e} Siècle,* 1931, 124, No. 99, pl. lxxvi.

ANONYMOUS, XVIth CENTURY

653 Gabrielle d'Estrées

Lent by the CABINET DES ESTAMPES, BIBLIOTHÈQUE NATIONALE, PARIS.

Head and shoulders turned slightly left.

Red and black chalk. 14×9¾ in. (35.5×24.8 cm.).

Coll.: Bibliothèque Ste. Geneviève.

Exhib.: Paris, *Primitifs français,* 1904 (227); Bibliothèque Nationale, *Les Portraits du XIII^{e} au XVII^{e} Siècle,* 1907 (292); Bibliothèque Nationale, *Exposition Ronsard* (373).

Lit.: H. Bouchot, *Les femmes de Brantôme,* 1890, 280; H. Bouchot, *Quelques dames du XVI^{e} Siècle,* 1888 (52); H. Bouchot, *Portraits,* 1901, 39; L. Dimier, *Histoire de la Peinture de portrait en France au XVI^{e} Siècle,* 1925, ii, 272, No. 13.

L. Dimier believes this drawing to be by the hand of the Master I. D. C., whose most important work is exhibited as No. 658 of this Catalogue.

LAGNEAU

Active last quarter of the 16th century and beginning
of 17th century.

654 Portrait de vieille femme riant

Lent by the MUSÉE DU LOUVRE, PARIS.

An Old Woman Laughing. Head and shoulders, nearly full face.

Coloured chalks. 12¾×9⅛ in. (32.3×23 cm.).

Lit.: Reiset, *Notice de Dessins,* ii, No. 805; Guiffrey and Marcel, *Inv. Gén.,* vii, No. 5482; P. Lavallée, *Le Dessin français du XIII^{e} au XVI^{e} Siècle,* 1931, 110, 111, No. 80, pl. lxii.

DELAUNE, ÉTIENNE

1518–9 Paris—Strassburg—Augsburg—Paris 1583.

655 La Musique

Lent by the MUSÉE DU LOUVRE, PARIS.

Music. In a garden with the entrance to a château beyond, singers are grouped in an arbour to the right, while on the left women play on instruments which include a virginal, viols, harp and lute. An architectural frame contains statues in niches between Corinthian columns to left and right, and above a decorative frieze with fruits, two nude children, and a cartouche showing an allegorical figure of Music.

Pen and Indian ink drawing, with slight bistre wash, on vellum. $7\frac{5}{8} \times 11\frac{1}{4}$ in. (19.5×28.6 cm.).

Drawn in the third quarter of the 16th century.

Coll.: His de la Salle.

Lit.: Both de Tauzia, *Notice des Dessins de la Coll. His de la Salle*, No. 246; Guiffrey and Marcel, *Inv. général*, v, No. 3549; P. Lavallée, *Le Dessin français du XIII*

Design for tapestry belonging to a set to which the drawings at Chantilly, the Musée d'Orléans and the Albertina are related. The drawing shows the influence of Primaticcio (Lavallée).

BELLANGE, JACQUES

15.. Nancy—active c. 1602–1617.

656 Réunion de Femmes

Lent by the MUSÉE DU LOUVRE, PARIS.

Group of Four Women conversing, and to the right a seated woman with a child. Inscribed with a pen: *C. Belange.*

Pen and ink. $4\frac{3}{8} \times 7$ in. (11×17.7 cm.).

Coll.: Crozat.

Lit.: Guiffrey and Marcel, *Inventaire*, i, No. 216 (repr.); Delacre and Lavallée, *Dessins des Maîtres anciens*, pl. 30; P. Lavallée, *Le Dessin français du XIII^{e} au XVI^{e} Siècle*, 1931, 122, 123, No. 95, pl. lxxiii.

This group occurs again with little alteration in the background of a Resurrection of Lazarus, engraved by Bellange.

LAGNEAU

Active last quarter of 16th century and beginning of 17th century.

657 Portrait d'Homme

Lent by HENRY OPPENHEIMER, LONDON.

Head and shoulders of an elderly man, full-face.

Black and red chalks. 13×8½ in. (33×21.5 cm.).

Coll.: Sunderland; Heseltine.

MASTER OF THE MONOGRAM I.D.C.

658 Portrait d'une Inconnue

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

Portrait of an unknown Woman. Turned slightly right, wearing a square and flat coif. Her dress, faintly sketched in, is cut low at the neck. Signed with the monogram: *I.D.C.*

Coloured chalks. 12×8⅝ in. (30.5×22 cm.).

Coll.: Bibliothèque Ste. Geneviève.

Exhib.: Paris, Bibliothèque Nationale, *Portraits du XVI^e Siècle,* 1907, No. 289.

Lit.: H. Bouchot, *Portraits au Crayon des XVI^e et XVII^e Siècles à la Bibliothèque Nationale,* 67, No. 1 and 267; L. Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle,* 1925, ii, No. 1115; P. Lavallée, *Le Dessin français du XIII^e au XVI^e Siècle,* 1931, 105, No. 73, pl. lv.

This portrait, drawn about 1580, the only one signed with the monogram, has served as a foundation to reconstruct the supposed work of the artist. Should be compared with No. 653.

DU BREUIL, TOUSSAINT

1561 Paris—Paris 1602.

659 Hercule délivrant Prométhée

Lent by the MUSÉE DU LOUVRE, PARIS.

Hercules, seen from behind, stands on the left and is breaking the chain attached to the right leg of Prometheus.

Pen and ink. 20⅞×15 in. (53×38.4 cm.).

Guiffrey and Marcel, *Inventaire général,* v, No. 3691 (repr.).

Attributed to DUMONSTIER, ÉTIENNE DE

1540 Paris—Paris 1603.

660 Portrait d'Homme dit Charles IX

Lent by WALTER GAY, PARIS.

Portrait of a Man said to be Charles IX. Bust, three-quarters turned to the right, wearing a cap and a high ruff. Over his doublet he wears a slashed coat unfastened. Inscribed to left: *Charles 9 Roy de france*, and to right, *fait par du Moutier 1565.*

Black and red chalk. 13½×9⅛ in. (34×23 cm.).

Exhib.: Paris, *Primitifs français*, 1904 (206).

Lit.: H. Bouchot, *Catalogue de l'Exposition des Primitifs français*, 1904, 82.

BOURDON, SÉBASTIEN

1616 Montpellier—Paris—Rome—Sweden—Paris 1671.

661 Tête de Vieillard

Lent by A. DE HÉVESY, PARIS.

The Head of an Old Man. Bearded, in profile to left.

Black chalk. 14½×11 in. (31×24 cm.).

Coll.: Borghese.

ANONYMOUS, XVIth CENTURY

662 Le Chancelier Michel de l'Hôpital

Lent by WALTER GAY, PARIS.

Turned three-quarters to left, wearing a plain doublet, with a turned-down collar and a full cloak. At the top is the note: *LE CHANCELIER DE L'HOPITAL 1566.*

Black and red chalk and watercolour. 12⅝×7⅞ in. (32×20 cm.).

Coll.: Philippe de Béthune, father of Sully.

Attributed to BOSSE, ABRAHAM

1602 Tours—Paris 1676.

663 Portrait de Femme

Lent by the Musée du Louvre, Paris.

A woman seated, doing needlework.

Red chalk. 11⅜×8⅝ in. (29×22 cm.).

Coll.: Gatteaux.

Lit.: Guiffrey and Marcel, *Inventaire général*, No. 370 (repr.).

Attributed to DUMONSTIER, DANIEL

1574 Paris—Paris 1646.

664 Portrait du Prince de Guémenée

Lent by the Bibliothèque Nationale, Paris.

Head and shoulders turned to left. Inscribed: *Le Prince de Guimené . . . fait ce 5 de Janier 1635.*

Black and coloured chalks. 18¾×13⅝ in. (48.5×34.5 cm.).

Coll.: Bibliothèque Ste. Geneviève.

Lit.: H. Bouchot, *Portraits aux crayons des XVI^e et XVII^e Siècles à la Bibliothèque Nationale*, 1884, 185.

VOUET, SIMON

1590—Paris—England—Constantinople—Rome—Paris 1649.

665 Neptune

Lent by the École des Beaux-Arts, Paris.

Study of a Nude Man holding a trident.

Black chalk. 15¾×11⅛ in. (40×28.3).

Coll.: Flury-Hérard; Jean Gigoux.

Exhib.: Maisons-Lafitte, near Paris, *Dessins Français XVII^e Siècle*, 1929 (6).

DUMONSTIER, PIERRE LE NEVEU

1585 Paris—Paris 1656.

666 Portrait présumé d'Henri de Lavardin-Beaumanoir

Lent by the Bibliothèque Nationale, Paris.

Head and shoulders turned three-quarters left, with turned-up moustache, pointed beard and hair brushed back. His head is sharply contrasted against a large stiff collar, and his plain body coat is trimmed down the front with close-set buttons.

Signed : *par Pierre Du Monstier Parisien*, and dated : *Ce dernier jour d'Octobre 1618.*

Coloured chalks. $13\frac{1}{2}\times10\frac{1}{16}$ in. (34.3×25.5 cm.).

Coll. : Bibliothèque Ste. Geneviève.

Exhib. : Bibliothèque Nationale, *Portraits du XVI*^{e} *Siècle*, 1907 (333).

Lit. : H. Bouchot, *Les Portraits au Crayon des XVI*^{e} *et XVII*^{e} *Siècles à la Bibliothèque Nationale*, 1884, 76, No. 13, 201 ; L. Dimier, *Histoire de la Peinture de Portrait en France au XVI*^{e} *Siècle*, i, pl. 64, ii, No. 1206 ; P. Lavallée, *Le Dessin Français du XIII*^{e} *au XVI*^{e} *Siècle*, 1931, 109, No. 77, pl. lix.

According to Lavallée, this portrait was probably drawn in Italy.

BELLANGE, JACQUES

15.. Nancy—active c. 1602–1617.

667 "La Vue" et "l'Ouïe"

Lent by Staatliches Kupferstichkabinett, Berlin.

"Sight" and "Hearing," from a set of the five senses. Allegorical female figures, half-length, with attributes (looking-glass and lute).

Red chalk. $10\frac{7}{8}\times7\frac{5}{8}$ in. (27.7×19.7 cm.) ; $10\frac{3}{4}\times7\frac{5}{8}$ in. (27.1×19.7 cm.).

These drawings belong to the same series as No. 649 of the present Catalogue.

CALLOT, JACQUES

1592 Nancy—Rome—Florence—Paris—Nancy 1635.

668 Étude pour la Foire de Gondreville

Lent by the Hon. Thurstan Holland-Hibbert, Melksham.

Black chalk and sepia wash. 7×13 in. (17.8×33.2 cm.).

Lit. : *Vasari Soc.*, ix, 26.

Study for the etching, *The Fair at Gondreville*, Meaume, 623, indented with the stylus for transfer to the plate. Probably drawn in 1621 when Callot, lately returned from Italy, was staying at Gondreville, summer residence of the Bishop of Toul. In the etching the subject is reversed and many additional figures have been inserted.

CALLOT, JACQUES

1592 Nancy—Rome—Florence—Paris—Nancy 1635.

669 La Tentation de St. Antoine

Lent by the NATIONAL MUSEUM, STOCKHOLM.

The Temptation of St. Anthony, who (on the left) is assailed by many demons, while a huge dragon flies through the air towards him.

Black chalk and bistre wash. 17¾ × 26⅜ in. (45 × 67 cm.).

Study (in reverse) for the etching of 1635, Meaume 139, but differing from it in many details.

Attributed to VOUET, SIMON

1590 Paris—England—Constantinople—Rome—Paris 1649.

670 Étude d'Homme

Lent by the MUSÉE DU LOUVRE, PARIS.

Study of a Man, half nude, kneeling, seen in profile to the left; right arm raised. Squared.

Black chalk, heightened with white. 13¾ × 9⅜ in. (35 × 24 cm.).

DUMONSTIER, DANIEL

1574 Paris—Paris 1646.

671 Portrait d'un Inconnu

Lent by the MUSÉE DU LOUVRE, PARIS.

Anonymous Portrait. Bust, full face, of a man of grave aspect, with white collar, a long beard, and a pointed nose. Inscribed in red chalk by the hand of the artist: *Ce Samedy 26 de Nouembre 1605.*

Coloured chalks. 15¼ × 11¼ in. (38.8 × 28.5 cm.).

Coll.: Mariette; Lagoy; Mayor.

Lit.: Reiset, *Notice des Dessins*, ii, 717; H. Bouchot, *Les Portraits au Crayon du XVI^{e} et XVII^{e} Siècles à la Bibliothèque Nationale*, 1884, 328; L. Dimier, *Histoire de la Peinture de Portrait en France au XVI^{e} Siècle*, 1925, ii, No. 1193; Guiffrey and Marcel, *Inventaire général*, v, No. 3820; H. de Chennevières, *Les Dessins du Louvre*, i, *École Française*, pl. 73; P. Lavallée, *Le Dessin français du XIII^{e} au XVI^{e} Siècle*, 1931, 107, No. 76, pl. lviii.

According to Reiset this portrait represents the Chancelier Bruslart de Sillery (1544–1624). Lavallée holds that the discrepancy between the inscribed date and the age of the sitter prevents this identification.

MELLAN, CLAUDE

1598 Abbeville—Paris 1688.

672 Tête de Fillette

Lent by the École des Beaux-Arts, Paris.

Head of a young girl, slightly inclined over the left shoulder; her hair is parted and plaited behind the ears.

Black and red chalk. 7×5⅞ in. (17.7×15 cm.).

Coll.: Jean Masson, 1926.

Exhib.: Paris, École des Beaux-Arts, *Dessins français de la Donation J. Masson*, 1917 (274); Paris, Fédération français des artistes, *Dessins français du XVII^{e} Siècle*, 1931 (66).

SCHOOL OF DUMONSTIER

673 Portrait du Duc de Buckingham

Lent by the Bibliothèque Nationale, Paris.

Wearing the blue ribbon of the Garter; half-length, turned to left. Inscribed: *LE DUC DE BOUKINKAN . . . 1625.*

Coloured chalks. 17½×12⅝ in. (44.5×32 cm.).

Coll.: Bibliothèque Ste. Geneviève.

Lit.: H. Bouchot, *Portraits aux crayons du XVI^{e} et XVII^{e} Siècles à la Bibliothèque Nationale*, 1884, 150.

LE SUEUR, EUSTACHE

1617 Paris—Paris 1655.

674 La Muse Polymnie

Lent by the École des Beaux-Arts, Paris.

The Muse Polyhymnia. She plays the *viola da gamba*. On the verso a study for another Muse.

Black chalk. 14¾×9½ in. (37.5×24.2 cm.).

Study for the picture exhibited as No. 151 in this Catalogue.

Coll.: His de la Salle; Armand-Valton—given to the École des Beaux-Arts, 1908.

Exh.: Maisons-Laffitte, nr. Paris, *Dessins français du XVII*^{e} *Siècle*, 1929 (62).

Lit.: Dussieux et Montaiglon, *Nouvelles recherches de la Vie et les travaux d'Eustache Le Sueur.* Archives de l'art français, 1852, i, 107; Gabriël Rouchès, *Eustache le Sueur*, Paris, 1923, 37-39, 53.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

675 Sous-bois au Soleil

Lent by the Teyler Museum, Haarlem.

Thick foliage in the sunlight. A road with trees and two figures to the right. Signed on reverse in red: *Clao Rǫ* iv.

Pen and bistre wash. $7\frac{7}{8} \times 11\frac{5}{8}$ in. (20×29.7 cm.).

Coll.: Christina Queen of Sweden; Duc de Bracciano.

Exhib.: Paris, *Le Paysage Français de Poussin à Corot*, 1925 (470).

Lit.: H. J. Scholten, *Catalogue Raisonné des Dessins, Haarlem*, 1904, pf. I, 15; A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. 11; *Le Paysage Français de Poussin à Corot*, 1926, 117, No. 470.

SILVESTRE, ISRAEL

1621 Nancy—Italy—Paris 1691.

676 La Seine avec le Palais du Louvre

Lent by Henry Oppenheimer, London.

Pen and sepia, with sepia and blue wash. Inscribed: *Silvestre* in left lower corner. $6\frac{1}{2} \times 13\frac{3}{16}$ in. (16.5×33.5 cm.).

Coll.: Bernard Granville.

Lit.: *Vasari Soc.*, 2nd Ser., i, 12 (repr.).

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

677 Groupe de Pins dans la Campagne Romaine

Lent by the Teyler Museum, Haarlem.

Pine Trees in the Roman Campagna. In the background, a path and two figures.

Pen and bistre and bistre wash. 10×8 in. (29.5×20.3 cm.).

Coll.: Christina, Queen of Sweden; Duc de Bracciano.

Lit.: H. J. Scholten, *Catalogue Raisonné*, 1904, pf. l, 28; A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. 19.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

678 Bouquet d'arbres dans un cirque de montagnes

Lent by the MUSÉE DU LOUVRE, PARIS.

Clump of trees surrounded by mountains. Three large trees in a valley with a river; in their shade are four shepherds, and sheep and cows on the left.

Pen with bistre wash and touches of body colour. 11×16¼ in. (0.28×0.41 cm.).

Coll.: General Morrison; R. Houlditch; His de la Salle; bequeathed by him to the Louvre in 1878 (inventaire No. R.F. 765).

Exhib.: Louvre, *Dessins de Claude Lorrain*, Jan.–June, 1923 (18).

Lit.: *Catalogue de la Collection His de la Salle*, No. 251; Guiffrey and Marcel, *Inventaire*, No. 4104; Pattison, *Catalogue*, 301, No. 7; L. Demonts, *Catalogue des Dessins de Claude Lorrain au Musée du Louvre*, 28, No. 18.

MELLAN, CLAUDE

1598 Abbeville—Paris 1688.

679 Portrait de Richelieu

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Cardinal Richelieu. Head only, turned right.

Lead pencil. 5×3⅝ in. (12.7×9.3 cm.).

Coll.: Crozat; Tessin.

Lit.: G. Wengström, *Print Collector's Quarterly*, 1924, xi, 21 (repr.), 32, 40 (No. 37).

Drawn about 1642. Another version of this portrait, carried further and showing the costume, was in the Northwick Collection (repr. Vasari Soc., x, 24).

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

680 Venus et Mercure

Lent by the Musée du Louvre, Paris.

Venus is reclining with Mercury at her side under a group of trees.

Pen and bistre wash. 11⅞×5¾ in. (30×40.5 cm.).

Coll.: Jabach (Inv. Jabach, No. 438).

Lit.: Reiset, *Notice*, ii, No. 1271; W. Friedländer, *Nicolas Poussin*, 1914, 149 (repr.).

Engr.: Fabritius Chiarus, 1636, A 348.

An early work of the artist.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

681 Le Parnasse

Lent by the Musée du Louvre, Paris.

Parnassus. In the shade of trees on the left, Apollo plays on the lyre surrounded by listening muses and shepherds. In the foreground a river with swans and drinking deer. The God of Helicon is stretched on the right with a vast expanse of sea and plain behind him, bounded by the silhouette of Mount Soracte. Inscribed: *CLAD IV, IV F.*, and dated *Mai, 1664*.

Pen drawing with washes of bistre and Indian ink, heightened with white, on two sheets of paper stuck together. 13¾×19⅞ in. (35.1×50.7).

Exhib.: Exhibited 1802 (l'an X) (419); Louvre, *Dessins de Claude Lorrain*, Jan.–June, 1923 (43).

Lit.: Musée du Louvre, *Inventaire* 26685; Reiset, *Notice*, ii, No. 736; Guiffrey and Marcel, *Inventaire*, v, 4099; M. Pattison, *Catalogue*, 300, No. 1; L. Demonts, *Catalogue des Dessins de Claude Lorrain au Musée du Louvre*, 43, No. 43.

VOUET, SIMON

1590 Paris—visited England, Turkey, Italy—Paris 1649.

682 Étude de Naïade

Lent by the Musée du Louvre, Paris.

Study of a Naiad. A young woman, three-quarter length, bending to left, her left arm bent, her right arm lifted.

Black chalk on grey paper, heightened with white. 14⅝×19¼ in. (37×49 cm.).

Coll.: Rodrigues.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

683 Berger au bord d'un Lac près d'un Moulin fortifié

Lent by the Musée du Louvre, Paris.

Shepherd by a lake near a fortified mill. He reclines on the left watching his goats. To the right crossed tree trunks, in the middle distance a lake reflecting the sky, and the towers and walls of a fortified mill shaded by trees. High mountains on the horizon.

Black chalk and bistre wash with light ink wash. 8¼×12 in. (20.9×30.6 cm.).

Coll.: M. D.; Sir Thomas Lawrence, P.R.A.; W. Esdaile; N. Desperay; Rev. Dr. Wellesley; J. P. Heseltine.

Exhib.: London, Grafton Galleries, *National Loan Exhibition*, 1909–1910 (55); Louvre, *Dessins de Claude Lorrain*, Jan.–June, 1923 (35).

Lit.: Pattison, *Catalogue* 282, No. 3; *Catalogue of the National Loan Exhibition*, 1909, *Grafton Galleries*, No. 55 (repr.); P. Nolhac and L. Demonts, *Dessins de Claude Lorrain*, No. 30; L. Demonts, *Catalogue des Dessins de Claude Lorrain au Musée du Louvre*, 39, No. 35.

MELLAN, CLAUDE

1598 Abbeville—Paris 1688.

684 Portrait de Henri de Savoie, Duc de Nemours

Lent by Staatliches Kupferstichkabinett, Berlin.

Half-length figure, turned to the left.

Black chalk, touched with red. 10⅛×7⅛ in. (25.7×18 cm.).

Coll.: Hermitage, Leningrad.

Study for the engraving, M. 230; another study is in the National Museum, Stockholm (repr. *Print Collector's Quarterly*, xi, pt. i, 29).

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

685 Étude d'Arbres

Lent by A. Paul Oppé, London.

Study of Trees.

Brush and sepia wash over preliminary pencil. 10×7⅜ in. (25.4×18.6 cm.).

Coll. : Houldsworth.

Lit. : *Old Master Drawings*, iv (part 14), 26 (repr. pl. 29).

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

686 Vue de Campagne Romaine

Lent by the Teyler Museum, Haarlem.

View of the Roman Campagna, seen from high ground. In the middle distance, wooded hills; in the right foreground, a road up which two men are walking; in the background, a lake; mountains on the horizon. Signed : *CLAUDIO I.V.R.*

Pen and bistre wash heightened with white on blue paper. 9¼×15⅞ in. (23.6×40.3 cm.).

Coll. : Christina, Queen of Sweden ; Duc de Bracciano.

Exhib. : Paris, *Le Paysage Français de Poussin à Corot*, 1925 (468).

Lit. : H. J. Scholten, *Catalogue Raisonné des Dessins, Haarlem*, 1904, pf. l, 2 ; A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. 55 ; *Le Paysage Français de Poussin à Corot*, 1926, 117, No. 468.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

687 Groupe d'Arbres au Bord d'une Rivière

Lent by the Teyler Museum, Haarlem.

Trees on the banks of a river.

Pen, bistre and sepia wash. 7¼×10½ in. (18.2×26.8 cm.).

Coll. : Christina, Queen of Sweden ; Duc de Bracciano.

Lit. : H. J. Scholten, *Catalogue Raisonné des Dessins, Haarlem*, 1904, pf. l, 32 ; A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. 25.

LE SUEUR, EUSTACHE

1617 Paris—Paris 1655.

688 Étude de Porteuse pour un Ensevelissement

Lent by the Musée du Louvre, Paris.

Study for a female bearer in an *Entombment.* Seen in profile to the left; a veiled and draped woman stands holding the poles of a bier on her shoulders with both hands.

Black chalk heightened with white on grey paper. 17×9⅛ in. (43.0×23.4 cm.).

Coll.: Mariette.

Lit.: Reiset, *Notice,* No. 1032; Guiffrey and Marcel, *Inventaire général,* ix, No. 9193, 73 (repr.).

Another figure from this composition from the Reiset Collection is in the Musée Condé at Chantilly.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

689 Étude d'Arbres

Lent by H.M. The King, Windsor Castle.

Study of a group of trees; behind, open country and hills rising on the right.

Pen and bistre. 11¼×8¾ in. (28.5×22.1 cm.).

Coll.: Cardinal Albani (Pope Clement XI). Purchased by King George III. Royal Library, Inv. No. 11927.

Exhib.: Magnasco Society Exhibition, 1928 (No. 10).

Lit.: *Old Master Drawings,* iii (pt. 10), 18 (repr.).

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

690 Paysage

Lent by H.M. The King, Windsor Castle.

Landscape: A pool of water surrounded by trees; to right, small figures (St. Mary of Egypt receiving the sacrament from the Abbot Zosimas).

Pen and bistre and bistre wash. $8\frac{3}{4} \times 12\frac{1}{4}$ in. (22.2 × 31 cm.).

Coll. : Cardinal Camillo Massimi ; Dr. Richard Mead ; purchased by Frederick, Prince of Wales. Royal Library, No. 11925.

Exhib. : Magnasco Society Exhibition, 1928 (No. 4).

Lit. : *Old Master Drawings*, iii (pt. 10), 19 (repr.) ; *Burlington Magazine*, liv, 257, No. 66.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

691 Débarquement de Guerriers dans un Port (Débarquement d'Enée)

Lent by the École des Beaux-Arts, Paris.

Warriors disembarking in a Port. (? Landing of Æneas.)

Moonlight.

Pen, bistre and Chinese white. $7\frac{5}{16} \times 10\frac{1}{4}$ in. (18.6 × 25.7 cm.).

Coll. : Schneider ; Armand-Valton, given to the École des Beaux-Arts, 1908.

Exhib. : École des Beaux-Arts, *Dessins de maîtres Anciens*, 1879 (453) ; Petit-Palais, *Paysage français*, 1925 (479) ; Maisons-Laffitte, nr. Paris, *Dessins du XVII^e Siècle*, 1929 (37).

Lit. : L. Hourticq, E. Dacier, etc., *Le Paysage français de Poussin à Corot*, 1926, 117, No. 479.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

692 Vaisseau dans une Tempête

Lent by M. Oliver, London.

Ship in a storm at sea. Inscribed in a later hand : *C. Lorane*.

Brush drawing in grey wash, reinforced with pen and bistre. $7\frac{1}{16} \times 9\frac{7}{16}$ in. (18 × 24 cm.).

Coll. : Spencer ; Northwick ; Bateson.

Lit. : *Vasari Soc.*, 2nd Series, ix, 14 (repr.).

A similar subject occurs in the *Liber Veritatis*.

VOUET, SIMON

1590 Paris—England—Constantinople—Rome—Paris 1649.

693 Femme nue à la Lute

Lent by the Bibliothèque Nationale, Paris.

Study of a nude woman, from behind, playing the lute.

Black and white chalks on grey paper. 10¼×9 in. (26×23 cm.).

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

694 Le Marriage de Thetis et de Pelée

Lent by the National Gallery of Ireland.

The Marriage of Thetis and Peleus.

Pen and ink, washed with watercolours. 7¼×10 in. (17.5×25 cm.).

Coll.: A. G. B. Russell.

Study for a picture, also at Dublin. See No. 163.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

695 Fête de Pan

Lent by the Musée du Louvre, Paris.

Bacchanal around a terminal bust of Pan.

Bistre wash over black chalk. 7½×10¼ in. (18.5×26 cm.).

Coll.: Boilly, sold 1869.

Lit.: Reiset, *Notice*, ii, No. 1276; W. Friedländer, *Nicolas Poussin*, 1914, 206 (repr.).

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

696 Médor et Angélique

Lent by the National Museum, Stockholm.

The celebrated lovers from Ariosto are reclining on the ground. Medoro points with his right hand to the inscription on the tree.

Pen and bistre and bistre wash. 8½×8⅝ in. (21.5×21.9 cm.).

Coll. : Tessin.

Lit. : Schönbrunner-Meder, *Albertina Publication*, pl. 974 ; W. Friedländer, *N. Poussin*, 1914, 156 (repr.) ; G. Wengström, *Teckningar av Poussin i Nationalmuseum*, No. 5 (repr.).

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome—Rome 1682.

697 Vue de Rome

Lent by the Governing Body of Christ Church, Oxford.

View in Rome. The Capitol from the Campo Vaccino. On the back of the sheet is a drawing of a wooded hill with buildings.

Pen and bistre wash. $8\frac{1}{8} \times 11\frac{1}{8}$ in. (25 × 28.2 cm.).

Coll. : Unknown collector of 18th century (Lugt, 1160).

Lit. : C. F. Bell, *Drawings by the Old Masters in the Library of Christ Church, Oxford*, 1914, 38, pl. xvii.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome—Rome 1682.

698 Deux Vaisseaux

Lent by Henry Oppenheimer, London.

Two ships in full sail. Signed : *Claudio fecit*, and dated *37* (?).

Pen and sepia, with sepia wash. $12\frac{9}{16} \times 8\frac{7}{8}$ in. (32 × 22.5 cm.).

Coll. : Lanna.

Lit. : *Vasari Soc.*, 2nd Series, i, 11 (repr.).

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

699 Lisière de Forêt

Lent by the Teyler Museum, Haarlem.

Edge of the forest. To the left a clump of trees by a road, to the right a view of wooded hills through a gap. In left foreground a statue of the Three Graces.

Pen with bistre and ink washes. 7¼×10⅝ in. (18.5×27 cm.)

On the reverse four slight pen sketches of different landscapes.

Coll. : Christina, Queen of Sweden ; Duc de Bracciano.

Exhib. : Paris, *le Paysage français de Poussin à Corot*, 1925 (469).

Lit. : H. J. Scholten, Musée Teyler, Haarlem, *Catalogue raisonné des dessins, Haarlem*, 1904, pl. L.10 ; A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. 22 ; *Le Paysage français de Poussin à Corot*, 1926, 117, No. 469.

Attributed to POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

700 St. Pierre à Rome

Lent by the Governing Body of Christ Church, Oxford.

St. Peter's at Rome. View taken from S. Onofrio.

Brush and bistre. 6⅜ × 8½ in. (16.3 × 21.6 cm.).

Coll. : Guise.

Lit. : A. M. Hind, *The Drawings of Claude Lorrain*, 1925, pl. xxvii ; C. F. Bell, *Drawings by the Old Masters in the Library of Christ Church*, 38, pl. xix (as Claude Lorrain, to whom the drawing has hitherto been attributed).

LE BRUN, CHARLES

1619 Paris—Rome—Lyons—Paris 1690.

701 Projet pour la Décoration du Plafond de la Grande Galerie au Château de Versailles

Lent by the Musée de Versailles.

Projected decoration for the ceiling in the Grande Galerie at Versailles. The three central panels represent under allegorical figures significant episodes in the reign of Louis XIV : from left to right, The Taking of Maestricht ; the Passage of the Rhine ; the Independent Government of the King.

Black chalk, pen and watercolour wash. 14×30 in. (36×76 cm.).

Lit. : Nolhac, *Histoire du Château de Versailles*, 1911, i, 17 (repr.) ; Guiffrey and Marcel, *Inventaire général*, No. 5801 (repr.).

This design, executed about 1679, was followed in its general lines by Le Brun and his disciples, but allegorical compositions were substituted in the smaller panels.

NANTEUIL, ROBERT

1623 Rheims—Paris 1678.

702 Portrait de l'Artiste.

Lent by JOHN ELLIOT HUXTABLE, BEXHILL-ON-SEA.

Portrait of the Artist, head only, three-quarters face to the right, looking to the front.

Lead point on vellum. 6⅜×5 in. (16.2×12.5 cm.).

Should be compared with the pastel portrait in the Uffizi Gallery, Florence.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Rome—Paris—Rome 1665.

703 Venus et Adonis

Lent by WALTER GAY, PARIS.

Venus and Adonis are seated at the foot of a tree, from which is suspended a curtain hung as a baldacchino. Venus caresses the hair of Adonis, who leans against her knees. Several cupids frolic in the air about them.

Pen and sepia wash. 7⅞×5½ in. (20×14 cm.).

Coll.: The Earl of Warwick (Sale, May, 1896, No. 283).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

704 L'Escarpolette

Lent by the EARL OF IVEAGH, ELVEDEN HALL.

A Girl on a Swing. She is seen from the back.

Pencil and red chalk. 6¾×5¼ in. (17×13.3 cm.).

Coll.: Spencer (Lugt, 1530); James.

Lit.: K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 28.

The figure was etched by Boucher in Jullienne's *Figures de différents Caractères* (No. 260), and occurs in the pictures, *Le Plaisir Pastoral* at Chantilly, and *Les Bergers* at Potsdam.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

705 **Paysage d'Italie**

Lent by MRS. OTTO GUTEKUNST, LONDON.

Italian Landscape. The banks of a river overgrown by trees; three figures of men, one sketching.

Pen and bistre and Indian ink wash over black chalk on brownish paper. 10⅝×15½ in. (27×39.5 cm.).

Coll.: Chas. Lambert; Hone (Lugt, 2793); Richardson (Lugt, 2184); Sir James Knowles.

Engraved in aquatint by R. Earlom, *Liber Veritatis* (Supplementary Volume, 1819), iii, pl. 59.

RIGAUD, HYACINTHE

1659 Perpignan—Lyons—Paris 1743.

706 **Portrait de Pierre Gillet, Procureur au Parlement de Paris**

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

Portrait of Pierre Gillet, attorney of the Paris Parliament. He is represented at the age of 85, head and shoulders, turned three-quarters to right. Squared.

Black chalk, heightened with white, on grey-blue paper, 12¼×9⅞ in. (31.2×25 cm.).

Coll.: Gueux de St. Hilaire. Bequeathed to the École des Beaux-Arts, 1893.

Lit.: P. Lavallée, *Dessins d'Hyacinthe Rigaud à la Bibliothèque de l'École des Beaux-Arts* in *Bulletin de la Soc. d'Histoire de l'Art Français*, 1923, 311 (repr.).

The drawing, executed in 1702, was engraved in 1713 by Drevet, and is a study for a portrait now in the Gillet de la Renommière Collection at the Château de Vigneulles (Meuse).

GILLOT, CLAUDE

1673 Langres—Paris 1722.

707 **Décoration pour un plafond**

Lent by the MUSÉE DU LOUVRE, PARIS.

In the centre Apollo is seated on clouds. A cupid brings him a crown. Surrounded by Muses, attributes of the arts, palmettes and monkeys.

Pen and wash. 16⅞ × 14⅝ in. (37 × 43.5 cm.).

Lit.: Both de Tauzia, *Notice*, 1879, i, No. 1737; Guiffrey and Marcel, *Inventaire général*, vi, No. 4226 (repr.); E. Dacier, *Gillot* in *L. Dimier les Peintres français du XVIII^e Siècle*, i, 206, No. 87.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

708 Le Triomphe de Galathée

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Triumph of Galatea.

Black chalk and wash drawing. 6 × 9⅛ in. (15 × 23 cm.).

Coll.: Tessin.

Study for a picture in the Hermitage Museum.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Rome—Paris—Rome 1665.

709 Bords du Tibre

Lent by the MUSÉE FABRE, MONTPELLIER.

On the Banks of the Tiber. This view appears to have been taken at Acqua Acetosa, at the place known as "Poussin's Walk." It represents the bend in the river where the right bank is sandy and wooded, while the left bank is bordered with hills.

Pen and wash. 7⅞ × 5½ in. (20 × 14 cm.).

Coll.: Fabre (bequeathed 1827).

Lit.: A. Joubin, *Le Musée de Montpellier. Dessins*, Collection Memoranda, 28 (repr.).

Perhaps used by Poussin for his picture "St. Matthew and the Angel," Berlin, No. 164, in the present Catalogue.

CLAUDE GELLÉE, called LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

710 Le Lac de Bracciano

Lent by TANCRED BORENIUS, LONDON.

The Lake of Bracciano. Seen from a point on the south shore near Anguillara, looking towards the Castle of the Orsini in middle distance. Signed: *Claudio fecit sovra il lac di bracciano.*

Pen and sepia and grey wash. 8⅝ × 12⅝ in. (32 × 22.1 cm.).

Coll.: Palgrave; Wellesley; Fairfax Murray.

Exhib.: Burlington Fine Arts Club, 1920; Goupil Gallery, 1922 (50); Paris, *Paysage français* (505); Magnasco Society, 1928 (30).

Lit.: *Burlington Magazine,* xxxviii (1921), 4 (repr.). *Vasari Soc.,* 2nd Ser., iii, 14 (repr.); R. de la Sizeranne, *Revue des Deux Mondes,* June 1925, 688.

BLANCHARD, JACQUES

1600 Paris—Lyons—Rome—Venice—Paris 1638.

711 La Vierge et l'Enfant

Lent by the **Musée du Louvre, Paris.**

The Virgin, three-quarter length figure, is seated with the Infant Christ lying on her lap.

Black and red chalks on grey paper. 10¼×8⅞ in. (26×22.7 cm.).

Lit.: Guiffrey and Marcel, *Inventaire Général,* i, No. 285 (repr.).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

712 Portrait de l'Artiste

Lent by **Mrs. Otto Gutekunst, London.**

Portrait of the artist, full-face.

Black and red chalks. 4⅜×3½ in. (11×9 cm.).

Coll.: Earl of Mayo.

Lit.: *Apollo,* December, 1930, 400; K. T. Parker, *The Drawings of A. Watteau,* 1931, titlepage.

The drawing was engraved by Pierre Filleul in *Livre de différents Caractères de Têtes* (pl. 4). This print was tentatively described as a self-portrait by J. Herold and A. Vuaflart, *Jean de Jullienne et les Graveurs de Watteau,* i (1929), 122.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

713 Étude de Femme

Lent by **Albert Meyer, Paris.**

Figure of a woman, half-length, turned towards right, the head leant forward.

Black and red chalks 8¼×5⅞ in. (21×15 cm.).

Coll.: Philippe Wiener.

Etched by Caylus in Jullienne's *Figures de différents Caractères* (No. 273).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

714 Femme demi-nue sur une Chaise-longue

Lent by WALTER GAY, PARIS.

A young woman reclining, semi-nude, on a *chaise-longue.* Inscribed: *Watteau* by a later hand and annoted *oui*.

Red, black and white chalks. 7⅝×9 in. (19.5×23 cm.).

Lit.: *L'Illustration*, Christmas, 1927 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 81.

Two similar drawings are in the British Museum, one with the identical inscriptions.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

715 Feuille d'études

Lent by the COMTESSE DE BÉHAGUE, PARIS.

Sheet of miscellaneous studies. Five heads of a young woman, and three of a youth.

Black, red and white chalks. 9×13¾ in. (23×35 cm.).

Coll.: James; Josse.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

716 Portrait d'Homme debout

Lent by GEORGES DORMEUIL, PARIS.

An actor of the Italian Comedy (? Poisson), full-length figure, standing, his right hand resting on a cane.

Red, black and white chalks. 15⅜×9¼ in. (39×23.5 cm.).

Coll.: Damery.

Lit.: *Soc. de Reproduction des Dessins de Maîtres*, 1911, iii, 30 (repr.).

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General

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

717 L'Homme à la hotte

Lent by **Louis C. G. Clarke, Cambridge.**

Two studies of a man with a basket on his back, seen at different angles. Full-length figures standing.

Red chalk. 6¼×5 in. (15.8×12.7 cm.).

Coll.: James.

Exhib.: Bethnal Green Museum, 1878.

Lit.: *Vasari Soc.*, 2nd series, 1931, xii, pl. 13.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

718 La Femme à la Mantille

Lent by **D. David-Weill, Paris.**

Head and shoulders of a young woman with a scarf over her head.

Black and red chalks. 7½×4⅞ in. (18.5×12.3 cm.).

Coll.: Huquier; Mayor; Lord Ronald Gower; Heseltine.

Exhib.: London, Grafton Galleries, *National Loan Exhibition*, 1909–10.

Lit.: G. Henriot, *La Collection David-Weill*, iii, 497 (repr.); Réau in Dimier, *Les Peintres français du XVIII^{e} Siècle*, 1928, 53, No. 28; E. Dacier, *Dessins de Maîtres français*: X. *Antoine Watteau*, 1930, No. 48 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 65.

Etched by Boucher in Jullienne's *Figures de différents Caractères* (No. 286). The figure occurs, with minor modifications, in *Les Plaisirs du Bal* of the Dulwich Gallery (No. 166 of the present Catalogue).

LA FAGE, RAYMOND DE

1656 Lisle (Tarn)—Lyon 1690.

719 Portrait de La Fage

Lent by the **Musée du Louvre, Paris.**

Portrait of the Artist. Half-length figure in a medallion, crowned with a laurel wreath, leaning his head on his left hand. The medallion rests on a socle inscribed *R. Lafage*, supported on the left by Bacchus, on the right by a satyr and a triton, surrounded by the personifications of the arts.

Pen. $11\frac{9}{16}\times9\frac{7}{16}$ in. (29.5×24 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, vii, No. 5408 (repr.); Chennevières, *Dessins du Louvre*, 1923, i, pl. 109.

LARGILLIÈRE, NICOLAS DE

1656 Paris—Antwerp—London—Paris 1746.

720 Quatre Échevins

Lent by the Musée du Louvre, Paris.

Four civic officials wearing their purple robes and wigs.

Sketch in oils on paper. 11¼×7⅛ in. (28.8×18.2 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, vii, No. 5645 (repr.).

Cp. No. 168.

DOYEN, GABRIEL-FRANÇOIS

1726 Paris—St. Petersburg 1806.

721 Bacchanale

Lent by the Musée du Louvre, Paris.

A Centaur lifting a nymph who crowns a term of Priapus.
Signed: *J. Doyen* below to left.

Red chalk and pen and ink, heightened with Chinese white.
16⅛×20¼ in. (41×51.5 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, v, No. 3664 (repr.).

COYPEL, ANTOINE

1661 Paris—Rome—Paris 1722.

722 Tête de Satyre

Lent by the National Museum, Stockholm.

Head of a Satyr, crowned with leaves, turned towards the right.
Inscribed: *A. Coipel* below to right.

Red, black and white chalks. 10¼×8¾ in. (26×22 cm.).

Coll.: Tessin.

Lit.: Schönbrunner-Meder, *Albertina Publication*, pl. 952.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

723 Un Turc

Lent by the Teyler Museum, Haarlem.

A Turk, seated, half-length figure, in profile to left.

Black and red chalks. 9¾×8¼ in. (24.8×21 cm.).

Lit. : *Old Master Drawings*, xvi, 68 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 99.

The drawing was etched by Boucher in Jullienne's *Figures de différents Caractères* (No. 156).

NATOIRE, CHARLES-JOSEPH

1700 Nîmes—Rome—Castel Gandolfo 1777.

724 Étude de Femme

Lent by the **Musée du Louvre, Paris.**

Study of a Woman. Seated, her body turned three-quarters to right, her head three-quarters to left; her dress is open at the breast; she is suckling a child. At the top on the right, a study of a hand.

Black and red chalks, heightened with white with washes of Indian ink and sanguine. 16½ × 11 in. (42 × 28 cm.).

LA FOSSE, CHARLES DE

1636 Paris—Paris 1716.

725 Jeune Femme

Lent by the **Musée du Louvre, Paris.**

Seen three-quarters to the left, half-length figure, the head slightly inclined, looking to the right.

Pastel. 12½ × 10¼ in. (31.8 × 26 cm.).

Lit. : Guiffrey and Marcel, *Inventaire général*, vii, No. 5459.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

Lent by the **Musée de Rouen.**

726 Feuille d'Études

Six Studies of Heads and of a pair of Hands.

Red, black and white chalks. 8⅛ × 10⅜ in. (20.7 × 26.5 cm.).

Coll. : Lemonnier.

Exhib. : Paris, Orangerie, 1931, No. 17.

Lit.: L. Gonse, *Musées de France*, ii, 317 (repr.); *Gazette des Beaux-Arts*, 1931 (August); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 49.

Study used for the pictures, *L'Indiscret*, *Sous un Habit de Mezzetin*, and *Voulez-vous triompher des Belles?*

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

727 Deux Études de Femme

Lent by **Georges Dormeuil, Paris.**

Two figures of a woman in different attitudes; to left, reaching upwards to gather flowers; to right, seated, pulling on a stocking. Inscribed in a later hand: *Vatteau.*

Red, black and white chalks. 10⅛×8⅛ in. (25.8×20.8 cm.).

Coll.: Alliance des Arts; Watson; James; Josse; Cronier.

Lit.: *Soc. de Reproduction des Dessins de Maîtres*, 1911, iii, 29; *Revue de l'Art*, 1905, xviii, 344; K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 58.

The standing figure occurs in *La Leçon d'Amour* (Dacier-Vuaflart, 263, No. 172 of this Catalogue), and the *Réunion Champêtre*, at Dresden.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

728 Fillette cousant

Lent by the **Earl of Iveagh, Elveden Hall.**

A little girl, half-length, seated, bending over her needlework.

Red and black chalks. 9⅛×6½ in. (23×16.5 cm.).

Coll.: James.

Exhib.: Bethnal Green Museum, 1878.

Lit.: K. T. Barker, *The Drawings of A. Watteau*, 1931, pl. 95.

The figure was etched by B. Audran in Jullienne's *Figures de différents Caractères* (No. 36).

LANCRET, NICOLAS

1690 Paris—Paris 1743.

729 Deux Études de Femme

Lent by Georges Dormeuil, Paris.

Two studies of a woman dressed *à la polonaise.*

Red, black and white chalks. 7⅛×9½ in. (18.5×24 cm.).

Coll.: Goncourt; P. Decourcelle.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

730 Le Compositeur J.-F. Rebel

Lent by D. David-Weill, Paris.

Portrait of the musician, Jean-Ferry Rebel (1661–1747), seated with a pen in his hand at a harpsichord.

Red, black and white chalks. 15×11¾ in. (38×30 cm.).

Coll.: Cliquet de Champbernard; Morel de Vindé; Comte de Rohan.

Lit.: *Société de Reproduction des Dessins de Maîtres*, 1913, v, 3; G. Henriot, *La Collection David-Weill*, iii, 487–9 (repr. and detailed bibliography); E. Dacier, *Dessins de Maîtres français: X. Antoine Watteau*, 1930, No. 45 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 75.

Engraved by Moyreau in Jullienne's *Œuvre gravé de Watteau* (Dacier-Vuaflart, 104).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

731 Feuille d'Études

Lent by the Musée de Rouen.

A Seated Woman, and three studies of a woman's head.

Red, black and white chalks. 7¾×9⅝ in. (20×24.5 cm.).

Coll.: Lemonnier.

Exhib.; Paris, Orangerie, 1931, No. 117.

Lit.: L. Gonse, *Musées de France*, 1904, ii, 317; *Gazette des Beaux-Arts*, 1931 (August); K. T. Parker, *The Drawings of A. Watteau*, pl. 50.

PORTAIL, JACQUES-ANDRÉ

1695 Brest—Versailles 1759.

732 **La Conversation**

Lent by Georges Dormeuil, Paris.

A gentleman seated in a chair listening to a man behind him, who is talking to him.

Red and black chalk. 9¼×7⅝ in. (24×19.5 cm.).

Coll.: Comte de Gabriac.

Lit.: *Société de Reproduction des Dessins de Maîtres*, iii, 1911, pl. 19.

PATER, JEAN-BAPTISTE-JOSEPH

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

733 **Feuille d'Études**

Lent by the Musée du Louvre, Paris.

Two Studies. A young man, with his back to the spectator, kneeling, holding a basket of flowers, and a woman standing, wearing a dress with paniers, looking to right.

Red chalk. 9×12¼ in. (24×31 cm.).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

734 **Paysage**

Lent by the Musée Fabre, Montpellier.

Landscape. Trees bordering a path leading to a group of cottages.

Red chalk. 6¼×11 in. (16×28 cm.).

Coll.: J. Canonze.

Lit.: A. Joubin, *Le Musée de Montpellier, Dessins* (coll. Memoranda), 31 (repr.).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—Nogent-sur-Marne 1721.

735 **Trois Études de Mezzetins**

Lent by Walter Gay, Paris.

Three studies of a man in different attitudes. To right, separate studies of hands. Inscribed: *doublure* in the middle of the lower part.

Red and white chalks. $10\frac{1}{2}\times15$ in. (26.5×38.2 cm.).

Coll.: Ymécourt; Schwiter, sold 1883; Josse, sold 1894.

Lit.: *Société de Reproduction des Dessins de Maîtres*, 1911, iii, 32; Réau in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, 53, No. 31; K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 66.

The figure on the right occurs in *Les Plaisirs du Bal* of the Dulwich Gallery (No. 166 of the present Catalogue). Réau considers this figure a study for the "Récréation Italienne" at Sans-Souci, Potsdam.

GILLOT, CLAUDE

1673 Langres—Paris 1722.

736 Scène de Comédie Italienne

Lent by the Musée du Louvre, Paris.

On the right Columbine, seated, is playing a guitar. Three men and two women stand behind her. In the centre Harlequin stands looking at Columbine, while Scaramouche on the left addresses her with gesticulation.

Pen, red chalk and brush. $6\frac{9}{16}\times8\frac{3}{8}$ in. (16.8×21.5 cm.).

Coll.: Mariette.

Lit.: Both de Tauzia, *Notice*, 1888, ii, No. 2106; Guiffrey and Marcel, *Inventaire général*, vi, 4197 (repr.); E. Dacier in Dimier, *Les Peintres français du XVIII^e Siècle*, 1928, 205, No. 66.

This drawing, together with three others in the Louvre, was destined for the *Livre de Scènes comiques inventées par Gillot*, engraved by Huquier.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

737 Étude de Femme

Lent by the Musée du Louvre, Paris.

Half-length figure of a nude woman, the right arm raised.

Red and black chalks. 11×9 in. (28×23 cm.).

Coll.: Huquier.

Lit.: Chennevières, *Dessins du Louvre*, 1923, i, pl. 21; E. Dacier, *Dessins de Maîtres français: X. Antoine Watteau*, 1930, No. 2 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 84.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

738 Feuille d'étude avec figures d'homme et de femme

Lent by GEORGE BLUMENTHAL, NEW YORK.

Studies of a man pointing with his left hand, and of a girl seated on the ground. Inscribed: *Vataux ſec.*

Black, red and white chalks. 9½×12¾ in. (23.5×35 cm.).

Coll.: Lallemand; Léon Michel-Lévy.

Lit.: *Les Maîtres du Dessin*, iii, pl. 136; K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 92.

The man's figure occurs in *La Famille*, of the M. de Rothschild Collection (No. 205 of the present Catalogue) and again in *L'Assemblée Galante*, engraved by Lebas (Dacier-Vuaflart, 139).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

739 Études d'une Tête de Négrillon

Lent by D. DAVID-WEILL, PARIS.

Three studies of the head of a young Negro in different attitudes.

Black and red chalks. 9½×10⅝ in. (24.3×27.1 cm.).

Coll.: Mariette (Lugt, 2097); Servat; James; Bonn.

Exhib.: Bethnal Green Museum, 1875; South Kensington Museum, 1878; Burlington Fine Arts Club, 1913.

Lit.: *Vasari Soc.*, viii, 32; E. Dacier, *Revue de l'Art Ancien et Moderne*, April, 1922, 327 (repr.); G. Henriot, *La Collection David-Weill*, iii, 521–3 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 51.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

740 Études de Musiciens

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Studies of two violin players. A third figure is roughly indicated but for the hands.

Red and white chalks on brownish paper. 10¼×14¼ in. (26×36.5 cm.).

Coll.: Chambers Hall (Lugt, 551).

Lit.: K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 67.

The two principal figures occur in the composition engraved by E. Brion under the title *La Contredanse* (Dacier-Vuaflart, 177).

PORTAIL, JACQUES-ANDRÉ

1695 Brest—Versailles 1759.

741 La Conversation

Lent by the Musée du Louvre, Paris.

Conversation. A young woman, wearing a dress with paniers, seated, holds a cane in her right hand. Behind her, a young man leans on the back of her chair, conversing with her.

Black and red chalks. 12⅛×10¼ in. (31×26 cm.):

Coll.: Goncourt, sold, March 15th, 1897.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

742 Étude de Femme

Lent by the Musée du Louvre, Paris.

A woman seated in profile to left, her head inclined and her hands clasped in her lap.

Red, black and white chalks. 9⅞×7 in. (25×18 cm.).

Coll.: Mariette; Chennevières, *Dessins du Louvre*, 1923, i, pl. 13.

The drawing was etched by Boucher in Jullienne's *Figures de différents Caractères* (No. 70).

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

743 Feuille d'Études

Lent by the Musée du Louvre, Paris.

Six Studies of a Man and Woman in different attitudes.

Red, black and white chalks. 10⅝×15 in. (27×38 cm.).

Coll.: Jullienne; Ymécourt.

Lit.: E. Dacier, *Dessins de Maîtres français: X. Antoine Watteau*, 1930, No. 7 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 46.

This sheet of studies was used for four different pictures and details taken from it occur in *La Lorgneuse*, *Le Rendezvous*, *L'Accordée de Village* and *Fêtes Vénitiennes*.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

744 Moise Sauvé des Eaux

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

The Finding of Moses: small figures in a landscape with tall trees.

Red chalk. 8½×11⅞ in. (21.4×30.3 cm.).

Lit.: P. Lavallée, *Dessins français à la Bibliothèque des B.-A.*, 1928, 10, pl. 5; E. Dacier, *Dessins de Maîtres français: X. Antoine Watteau*, 1930, No. 44 (repr.); K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 24.

WATTEAU, ANTOINE

1684 Valenciennes—Paris—London—Nogent-sur-Marne 1721.

745 Étude de Têtes d'après Rubens

Lent by HENRY OPPENHEIMER, LONDON.

Studies of heads after Rubens. That to the left corresponds with the head of the Queen in the penultimate subject of the Marie de Médicis cycle; that to right to the head of the huntsman in the Vienna picture of the *Hunting of the Calydonian Boar*.

Red and black chalks. 6×7¾ in. (15.5×20 cm.).

Coll.: Cunard.

Lit.: K. T. Parker, *The Drawings of A. Watteau*, 1931, pl. 17.

CASE 746.

FRENCH SCHOOL, Second half of the XIIIth Century

746a Grandes Chroniques de France, ou Chroniques de St. Denis

Lent by the BIBLIOTHÈQUE STE. GENEVIÈVE, PARIS (MS. 782).

The Great Chronicles of France, or the Chronicles of St. Denis. A French version of the work of Primatus, monk of St. Denis. Decorative initials and thirty-five miniatures. One of the miniatures shows Primatus presented to the King by the Abbot of St. Denis, Mathieu de Vendôme, accompanied by three monks. Made at the Abbey of St. Denis, and presented to Philippe III le Hardi, probably in 1274. Later belonged to Charles V. Formerly in the Abbey of Ste. Geneviève.

12½×8⅝ in. (32×22 cm.).

Lit.: L. Delisle, *Recherches sur la Librairie de Charles V*, 1907, i, 309–311; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 103.

PARIS, SCHOOL OF, Early XVth Century

746b Missel de Saint-Magloire de Paris

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 623).

Missal of the Abbey of Saint-Magloire, Paris. Forty historiated initials, borders of foliage and flowers, and two large miniatures.

13×10 in. (33.1×25.5 cm.).

Given to the Abbey of Saint-Magloire, Paris, in 1412, by Jean de la Croix, counsellor and master of the Royal Accounts, and by Jeanne la Coquatrixe, his wife.

Lit.: Comte P. Durrieu, *Revue de l'Art Ancien et Moderne*, xv, 1904, 254; H. Martin, *La Miniature Française du XIIIᵉ au XVᵉ Siècle*, 1923, 70 and 100, pl. lxxix–lxxx; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 99; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 34, pl. xliii–xliv; Abbé V. Leroquais, *Les Sacramentaires et les Missels manuscrits des Bibliothèques publiques de France*, 1924, iii, 5–6, No. 558.

The miniatures have been attributed to Pol de Limbourg and his brothers, illuminators of the celebrated manuscript of the *Tres Riches Heures du duc de Berry* in the Musée Condé, Chantilly; but the attribution has been questioned.

PARIS, SCHOOL OF, Second Quarter of the XIVth Century

746c Miroir Historial de Vincent de Beauvais

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 5080).

The Mirror of History, by Vincent of Beauvais. Decorative initials and 450 miniatures.

16×11⅜ in. (41×29 cm.).

A French translation by Jean de Vignay in four volumes. The first volume is in the Library of Leyden; volumes iii and iv are lost. First belonged to Jean le Bon (his signature is to be seen on fol. 418 verso), and formed part of the library of the Louvre under Charles V and Charles VI. Given by Louis, Duc de Guienne, son of Charles VI, to "Monsieur de Bavière," it later went to the library of the Austin friars at Lyons; then to that of the Marquis de Paulmy, the founder of the Bibliothèque de l'Arsenal.

Lit.: L. Delisle, *Recherches sur la Librairie de Charles V*, 1907, i, 280; H. Martin, *La Miniature Française du XIII^{e} au XV^{e} Siècle*, 1923, 93, fig. 50; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 24, pl. xxvi.

CASE 747

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

747a La Bataille de Cannes

Lent by the MUSÉE DU LOUVRE, PARIS.

The Battle of Cannae. In a plain, enclosed by green slopes, a battle between Romans and Carthaginians. In the foreground a dead body, and three couples of knights fighting hand to hand. Above a scroll bearing the inscription: *Des aufricains.*[1]

Miniature on vellum. $17\frac{5}{8} \times 13\frac{1}{8}$ in. (44.8×33.4 cm.).

Coll.: W. H. Crawford of Lakelands, Cork; H. Yates Thompson; Brunner. Acquired by the Société des Amis du Louvre in 1921.

Exhib.: Paris, *Primitifs Français*, 1904, No. 354; Burlington Fine Arts Club, Illuminated MSS., 1908, No. 119.

Lit.: H. Yates Thompson, *Four photographic facsimiles from detached pages of a fifteenth century manuscript of "Histoire Ancienne jusqu'à César et Faits des Romains,"* 1903; P. Leprieur, *Chronique des Beaux-Arts*, April 30, 1904; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Français XIV^{e}, XV^{e}, XVI^{e} Siècle*, 21, 22 (repr.); Trenchard Cox, *Jehan Foucquet*, 1931, 38 (repr.).

Executed about 1460–1476. Leaf from a manuscript entitled *Histoire Ancienne jusqu'à César et Faits des Romains.* See also No. Case 747g.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

747b St. Martin

Lent by the **Musée du Louvre.**

At the corner of a bridge in a mediæval town (the Paris of Charles V with the Seine), St. Martin on horseback arriving with an escort from the right, cuts off a piece of his cloak for the beggar who accosts him. Below, on the left, St. Martin falls from a stair and the devil rejoices ; on the right, the Virgin surrounded by the apostles gives him a unguent which will cure him. At the sides angels holding scrolls inscribed : " Hic Martinus qui nulli nocuit," and " Hic Martinus qui cunctis profuit." The letter O (which opens the Antiphon of St. Martin) contains a representation of Christ appearing to St. Martin.

Miniature on vellum. 6¼×6⅝ in. (16×17 cm.).

Coll. : Comte Feuillet de Couches.

Lit. : H. Martin, *Les Fouquet de Chantilly* (coll. Mémoranda), 8, 57 (repr.) ; P. A. Lemoisne, *La peinture au Musée du Louvre, École Français XIVᵉ, XVᵉ, XVIᵉ Siècles*, 16 (repr.) ; Trenchard Cox, *Jehan Foucquet*, 1931, 76.

A leaf from a book of hours executed c. 1452–1460 for Etienne Chevalier. (See note to 747c.)

FOUQUET, JEAN

c. 1420 Tours—Rome—Rome 1480.

747c Sainte Marguerite

Lent by the **Musée du Louvre, Paris.**

In the foreground St. Margaret, distaff in hand, is guarding her flock with her companions. Behind on the right a castle, on the left the prefect Olibrius advances at the head of a detachment of soldiers to arrest her.

Miniature on vellum. 3½×4½ in. (9×11.6 cm.).

Coll. : Sauvageot.

Lit. : Comte P. Durrieu, *Bulletin des Musées*, November, 1891 (repr.) ; P. Leprieur, *Revue de l'Art Ancien et Moderne*, 1897, ii, 25 ; H. Martin, *Les Fouquet de Chantilly*, coll. Memoranda, 8, 60 (repr.) ; P. A. Lemoisne, *La Peinture au Musée du Louvre*, *École Française XIV, XV, XVI^e Siècle*, 16, 17 (repr.); Trenchard Cox, *Jehan Foucquet*, 1931, 76.

A leaf from a book of hours executed c. 1452–60 for Etienne Chevalier (see note on 747f). The lower part of the leaf has been cut off. It probably contained a capital E and the first words of the Antiphon of St. Margaret (cf. Martin, *loc. cit.*).

FRENCH SCHOOL, Third Quarter of the XVth Century

747d Livre d'Heures de Charles de France

Lent by the BIBLIOTHÈQUE MAZARINE, PARIS (MS. 473).

Book of Hours of Charles of France. The decoration is incomplete. Two paintings alone have been finished, others, and some of the decorative capitals, being only outlined; elsewhere blank spaces have been left.

7⅛×5 in. (18.1×13.2 in.).

Made c. 1465–1472 for Charles de France, Duke of Normandy, later of Guyenne, and brother of Louis XI. The miniatures recall the style of Jean Fouquet.

Lit.: L. Delisle, *Bibliothèque de l'École des Chartes*, lv, 1894, 337–342; Id., *Le Manuscrit*, i, 1894, 147–148; *Catalogue de l'Exposition du Moyen Age à la Bibliothèque Nationale*, 1926, No. 107.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

747e Les Antiquités Judaïques, de Josèphe. Tome I^{er}

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS (français, 247).

French translation of *The Jewish Antiquities* by Josephus, Vol. I. Illustrated with fourteen large miniatures, of which the first three are the work of artists working for the Duc de Berry. The other eleven, as a note by François Robertet, secretary of Pierre de Beaujeu, Duc de Bourbon, at the end of the volume, reveals, are "*de la main du bon paintre et enlumineur du roi Loys XI, Jehan Fouquet, natif de Tours.*" Fouquet completed the illustration of the book, which is one of his masterpieces, for Jean d'Armagnac, Duc de Nemours.

15⅝×11½ in. (40.5×29 cm.).

The first volume contains Books i–xiv. The second part, containing Books xv–xx, was thought to be lost until, in 1903, Mr. H. Yates Thompson discovered it in London; but some of the miniatures had been removed and were missing. In 1905 Sir G. F. Warner found these miniatures in an album originally given to Queen Victoria, and preserved at Windsor Castle. Mr. Yates Thompson generously offered the volumes to Edward VII, who had the miniatures replaced and on March 6th, 1906, with characteristic generosity, restored the second part, thus reconstituted, to the President of the French Republic for the Bibliothèque Nationale.

Lit.: Reproduced H. Omont (1906) and by Comte Paul Durrieu, *Les Antiquités Judaiques et le Peintre Jean Fouquet*, 1908; L. Delisle, *Le Cabinet des Manuscrits à la Bibliothèque Nationale*, i, 1868, 56–58 and iii, 1881, 338–339; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 61 and pl. x; C. Couderc, *Les Enluminures des manuscrits du Moyen-Age à la Bibliothèque Nationale*, 1927, 91–93, pl. lxiv; H. Martin, *La Miniature Française*, 1923, 81–82, 104; Id., *Joyaux de l'Enluminure à la Bibliothèque Nationale*, 1927, 62, 76 and 109, frontispiece and figs. 80, 98 and 99; Trenchard Cox, *Jehan Foucquet*, 1931, 94, figs. xxxvii–xlix.

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

747f Saint Michel vainqueur du Démon

Lent by VISCOUNT BEARSTED, LONDON.

St. Michael slaying the dragon. The Saint in gilded armour, wears a cuirass in the very unusual form of a cockleshell, the *coquille de Saint Jacques*, emblem of the abbey of Mont Saint Michel and of the Order of Saint Michael, which was created by Louis XI, and for which Fouquet, as Court painter, designed the Book of Statutes. The saint fights bare-headed, his helmet being held by one among the double line of angels who attend him. The dragon is seven-headed: an exceptional feature which Fouquet took straight from the New Testament (Rev. xii, 3, 7–9). Amongst the rocks, on the right, the head of another dragon can just be seen. Below, in Hell, the monster reappears, surrounded by flames.

Gouache on vellum. 8×5½ in. (0.20×0.14).

Coll.: With Maggs, 1923.

Exhib.: Burlington Fine Arts Club, Winter, 1923–4 (116).

Lit.: Henry Martin, *Les Fouquet de Chantilly*, Paris, 1926 (repr.); Comte Paul Durrieu, *Livre d'heures de Jean Foucquet*; *Le 45^{e} feuillet retrouvé en Angleterre . . . .*; Trenchard Cox, *Jehan Foucquet*, 1931, 78.

The miniature is the forty-fifth leaf of the Book of Hours executed c. 1452–60 for Etienne Chevalier, treasurer to Charles VII, whose portrait is exhibited (No. 69). Forty leaves are in the Musée Condé at Chantilly; two in the Louvre (case 747, b & c); one in the Bibliothèque Nationale; and one in the British Museum. In the Liturgical sequence of the Hours this page would adorn the initial letters of the Antiphon of St. Michael. The opening words of the Antiphon (*Michael archangele, veni in adjutorium populi*) are hidden by the applied decoration, added by a later hand. On the reverse side of the page is a Latin prayer, referring to the illness of King Hezekiah (Isaiah xxxviii).

FOUQUET, JEAN

c. 1420 Tours—Rome—Tours c. 1480.

747g Le Couronnement d'Alexandre

Lent by the Musée du Louvre, Paris.

The Coronation of Alexander. Seated on a throne, wearing gilt armour, he holds a sword in his right hand and an orb in the left. Two kings with crowns on their heads, also wearing gilt armour, place the crown on his head. Two pilasters and a baldaquin form an Italian setting. On the right soldiers armed with pikes, with officers in oriental costumes; on the left, a crowd pressing forward. On each side of the throne a bay opens upon a green landscape with a town and a castle. The text and miniature are surrounded by a border, richly decorated with foliage, flowers and grotesque figures. Inscribed at the bottom of the page: *Let erste, No.* 1.

Miniature on vellum. $17\frac{5}{8} \times 13\frac{3}{16}$ in. (44·9×33·6 cm.).

Coll.: W. H. Crawford of Lakelands, Cork; H. Yates Thompson; M. Fenaille.

Exhib.: Paris, *Primitifs Français*, 1904, No. 354.

Lit.: H. Yates Thompson, *Four Photographic facsimiles from detached pages of a fifteenth century manuscript of "Histoire Ancienne jusqu'à César et Faits des Romains,"* 1903; P. A. Lemoisne, *La Peinture au Musée du Louvre, École Français XIV^{e}, XV^{e}, XVI^{e} Siècle*, 18–22 (repr.); Trenchard Cox, *Jehan Foucquet*, 1931, 83.

Executed c. 1460–1476. Page from a manuscript entitled, *Histoire Ancienne jusqu'à César et Faits des Romains.* See Case 747a.

CASE 748

PARIS, SCHOOL OF, Early XVth Century

748a Le Térence des Ducs.

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 664).

The Terence of the Dukes. Frontispiece and 132 miniatures.

13⅛×9⅜ in. (33.7×24.0 cm.).

Belonged to Louis, Duc de Guyenne, third son of Charles VI and Isabel of Bavaria, who died, as dauphin, on December 8th, 1415, at the age of nineteen. Lent by him to his great uncle, Jean, Duc de Berry, who kept it till his death on June 15th, 1416. Then restored to the executors of the will of the Duc de Guyenne. The paintings, which are of great interest for the history of costume, and in the details of the settings, show actors and actresses in the various rôles of the comedies of Terence.

Reproduced by H. Martin, *Le Térence des Ducs*, 1907.

Lit.: H. Martin, *La Miniature Française du XIII^e^ au XV^e^ Siècle*, 1923, 102, and fig. 118; *Catalogue de l'Exposition du Moyen-Age à la Bibliothèque Nationale*, 1926, No. 100; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque l'Arsenal*, 1929, 33, pl. xli–xlii.

FRENCH SCHOOL, c. 1480

748b La Cité de Dieu, de Saint Augustine

Lent by the Bibliothèque de Mâcon (MS. 1).

Saint Augustine, *De Civitate Dei*, Vol. I. Initials, borders, and ten full-page miniatures.

20×13⅞ in. (51×35.5 cm.).

In two volumes (vol. i alone is exhibited). The translation is by Raoul de Presles. Given, in the 16th century, by Louis de Valois, Duc d'Angoulême, and husband of Henriette de La Guiche, to the Minimes of La Guiche (now the arrondissement de Charolles, Saône-et Loire). Between 1846 and 1860, nine of the twenty-three large miniatures, were cut out and stolen. M. Lex, then keeper of the Library at Mâcon, found three at an antique dealer in the town, and had them restored to the Library after a prolonged lawsuit (1889–1896); he recognized two others in the possession of a collector in the department of l'Allier, which were restored in 1897, and three which had found their way to England were bought back by the Ville de Mâcon in 1905, with the aid of a public subscription. The ninth is yet to be found.

Lit.: L. Lex, *La Cité de Dieu de la Bibliothèque de Maçon, pourchasse et recouvrance des très belles Miniatures du XV^e Siècle dérobées à ce Manuscrit*, in *Annales de l'Académie de Mâçon*, 3^e série, xi, 1906 (repr.); Comte A. de Laborde, *Les Manuscrits à Peintures de La Cité de Dieu*, 1909, 1, No. 57, 448 sqq., and pl. cv–cxxvii.

FRENCH SCHOOL, Early XVth Century (1409-1419)

748c Le Livre des Cas de Nobles Hommes et Femmes, de Boccace

Lent by the BIBLIOTHÈQUE DE L'ARSENAL, PARIS (MS. 5193).

The Downfall of Noble Men and Women, by Boccaccio.

Decorative initials and 150 miniatures. Sketches for certain miniatures in the margin.

15¾×11½ in. (40.2×29.8 cm.).

French translation by Laurent de Premierfait. In the Library of Jean sans Peur, Duke of Burgundy. From the library of the Marquis de Paulmy.

Reproduced by H. Martin, *Le Boccace de Jean sans Peur*, 1911.

Lit.: H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 36, pl. xlvii (repr.).

CASE 749

PARIS, SCHOOL OF, c. 1250

749a The Slaying of Absolom and the Announcement of his Death to David

Lent by S. C. COCKERELL, CAMBRIDGE.

Leaf from a *Book of Old Testament Illustrations*, executed in Paris, c. 1250. The volume from which it came was sent in 1604 by Bernard Maciejowski, Bishop of Cracow, to Shah Abbas, King of Persia, by whose orders Persian descriptions of the subjects were written on the margins.

The bulk of this incomparable MS. (43 leaves with two or more subjects on each side) passed in 1916 from the Phillipps Library at Cheltenham to that of Mr. J. Pierpont Morgan. Sir Thomas Phillipps had acquired it at Sotheby's in 1833, the seller being a Greek named John d'Athanasi. Certain leaves had been removed at an earlier date. Of these, two are in the Bibliothèque Nationale at Paris and this is a third.

A full-scale reproduction of the 46 known leaves was edited by Mr. S. C. Cockerell in 1927, and was presented by Mr. Pierpont Morgan to his fellow-members of the Roxburghe Club.

FRENCH SCHOOL, XIIIth Century

749b Recueil de Fausses Décrétales

Lent by the Bibliothèque de Reims (MS. 672).

Collection of False Decretals.

20¾×14½ in. (52.7×37.7 cm.).

Consists of three works. The second, a Collection of False Decretals, is illustrated, on fol. 1, with a large pen drawing representing, it is thought, the figure of Harmony. Originally in the Chapter House Library of Notre Dame at Reims.

Lit.: *Catalogue général des Manuscripts des Bibliothèques Publiques de France: Départements, Reims*; detailed description by H. Loriquet, xxxix; Didron, *Annales Archéologiques*, i, 1844, 36, 40 (repr.).

MAÎTRE AUX BOQUETAUX, School of Paris, Third quarter of the XIVth Century

749c Histoire Romaine, de Tite Live

Lent by the Bibliothèque Sainte Geneviève, Paris (MS. 777).

Livy's History of Rome. Decorative borders and headpieces and forty-one miniatures.

17⅞×12¼ in. (45.5×31 cm.).

A French translation by Pierre Bersuire. Made for Charles V, about 1370. Given in 1427, by the Duke of Bedford, Regent of France, to his brother Humphrey, Duke of Gloucester. From the Abbey of Sainte Geneviève.

Lit.: L. Delisle, *Recherches sur la Librairie de Charles V*, 1907, i, 283–284; *Catalogue de l'Exposition du Moyen Age à la Bibliothèque Nationale*, 1926, No. 104.

Cp. Case 42a and No. 619.

FRENCH SCHOOL, XIIIth Century (between 1240–1255)

750 Châsse de Saint Taurin

Lent by the CHURCH OF ST. TAURIN, EVREUX.

Reliquary of St. Taurin. In the form of a church divided into two equal parts by a transept and surmounted by a spire; pinnacles flank the transept. The events of St. Taurin's life are represented on the roof in relief and on the sides in higher relief. Enamels, alternating with filigree, form decorative borders. Restored. Inscribed: *ABBAS GILBERTVS FECIT ME FIERI.*

47×41⅛×18 in. (120×105×46 cm.).

Ordered by the abbot Gilbert (1240–1255) to contain the relics of St. Taurin and has always belonged to the Abbey of St. Taurin, now the parish church.

Exhib.: Paris, *Exposition rétrospective de l'Art français*, 1900 (1663).

Lit.: Le Prévost, *Mémoires sur la châsse de St. Taurin d'Evreux, Mémoires de la Société des Antiquaires de Normandie*, 1827–28, iv, 293 (repr.); Le Prévost, *Notice sur la châsse de St. Taurin d'Evreux*, 1838; Corde, *La châsse de St. Taurin, évêque d'Evreux suivie de la légende du même Saint, publiée et revue sur un Ms. du XII*^{e}*s. Evreux*, 1866, (repr.); Vte. R. de Burey, *La châsse de St. Taurin d'Evreux, Compte rendu de la Société numismatiques et archéologique*, 1874, v, 289; G. Bourbon, *La châsse de St. Taurin d'Evreux, Bulletin de la Société des Amis des arts de l'Eure*, 1887, iii, 12, (repr.); Molinier et Marcou, *L'Exposition rétrospective de l'Art français*, 1900, 70, (repr.); Molinier, *L'Orfèvrerie civile et religieuse, Histoire générale des Arts appliqués à l'Industrie* (1901), 205 (repr.); Marquet de Vasselot, *Michel*, ii, pt. 2, 931, (repr.):

CASE 751

FRENCH SCHOOL, 1158

751a Sentences de Pierre Lombard

Lent by the BIBLIOTHÈQUE DE TROYES (MS. 900).

Maxims of Peter the Lombard. Historiated initials.

11⅜×7¾ in. (29×20 cm.).

The manuscript is especially interesting, as it is dated, a note by the scribe at the end of the work giving the year 1158 in which it was finished—two years before the death of the author. Originally in the Abbey of Clairvaux (the famous sister-foundation of Cîteaux), founded by St. Bernard in 1115.

PARIS, SCHOOL OF, Early XIVth Century

751b Bréviaire de Saint Étienne de Châlons-sur-Marne

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 595).

Breviary according to the use of St. Stephen at Châlons-sur-Marne. Initials, borders, twelve medallions in the Calender, and 103 large miniatures. Musical notation.

12⅝×8⅝ in. (31.8×20.5 cm.).

Lit.: H. Martin, *La Miniature Française du XIIIe au XIVe Siècle*, 1923, 89, fig. 24; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 23, pl. xx–xxi.

TOURS, SCHOOL OF, IXth Century

751c Evangéliaire

Lent by A. Chester Beatty, London.

Gospel Book. The Rubrics before each Gospel are written in gold within decorative borders. The four Gospels begin with large intricate initials; the Eusebian canons are enclosed in arches of patterned gold or painted to imitate marble.

Vellum (modern red velvet binding). Size of page, 11⅜×9 in. (0.29×0.23).

Coll.: M. L. D.; H. Yates Thompson.

Lit.: *H. Yates Thompson Catalogue*, iv, 53; *A. Chester Beatty Library Catalogue*, i, No. 8 (repr.).

Repr.: *Illustrations from One Hundred MSS. in the Collection of H. Yates Thompson*, iii, pls. i–viii.

PARIS, SCHOOL OF, XIIIth Century (1st Half)

With subsequent insertions.

751d Missal from Notre Dame, Paris

Lent by S. C. Cockerell, Cambridge.

238 ff. fifteen lines; sixteen large illuminated initials and hundreds of fine penwork initials in the original portion; two large illuminated initials in the noted prefaces (ff. 69–79), added c. 1290; and a long miniature, in the manner of Jean Pucelle, and three large illuminated initials in the Canon of the Mass (ff. 81–90) added c. 1340.

On f. 1 in 18th century script *Collectarium cum missali Ecclesiæ Parisiensis* and the stamp of the Chapter Library of Notre Dame.

Vellum. Page measures 13¼×9 in. (0.34×0.23). Open book measures 13¾×20⅞ in. (0.35×0.53).

Coll.: Cathedral of Notre-Dame, Paris. It is not known how or when it left the library. Fifty-two leaves were sold at Brussels in 1890; lot 15 in the library of Renier Chalon of Mons (d. 1889); and 186 leaves were sold at Sotheby's in 1915 by a Dundee firm and were resold in 1922 by the same auctioneers.

CASE 752.

FRENCH SCHOOL, XVth Century

752a Heures à l'usage de Paris

Lent by A. Chester Beatty, London.

Hours of the use of Paris. Fourteen miniatures within ivy-leaf borders (fol. 96 a scroll-leaf border), with decorated initials on gold ground and smaller gold initials on coloured grounds. Fourteen lines; 197 folios.

Size of page, 7⅞×5¾ in. (0.19×0.14).

Coll.: Humphrey Waldo Sibthorp; Coningsby C. Sibthorp, sold Jan. 30th, 1920 (131).

Lit.: *Chester Beatty Library Catalogue*, vol. iii (in progress).

Probably the miniatures are by two different hands.

EGREGIUS PICTOR FRANCISCUS

Active c. 1470.

752b Book of Hours

Lent by S. C. Cockerell, Cambridge.

Manuscript with 14 miniatures.

3¾×2⅝ in. (9.5×6.75 cm.).

Cf. No. 621.

FRENCH SCHOOL, c. 1380

752c De Civitate Dei

Lent by A. Chester Beatty, London.

Manuscript, with twelve miniatures, many ivy-leaf borders, and penwork initials. 318 ff., 2 columns of 44 lines.

Vellum (modern red velvet binding). Size of page, 18⅞×13 in. (0.48×0.33).

Coll.: Jean Duc de Berri; H. Yates Thompson.

Lit.: *H. Yates Thompson Catalogue*, ii, 206; Comte de Laborde, *Les MSS. à Peintures de la Cité de Dieu de Saint Augustin*, i, 241, No. 7 (repr.); *A. Chester Beatty Library Catalogue*, ii, No. 73 (repr.).

Repr.: *Illustrations from One Hundred MSS. in the H. Yates Thompson Collection*, v, pls. vi, vii.

PARIS, SCHOOL OF, Third Quarter of the XIVth Century

752d Bible Historiale de Guyart des Moulins. Tome I^{er}.

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 5057).

Historiated Bible of Guyart des Moulins, Vol. I. Richly decorated borders, two large and forty-six small miniatures.

17⅝×12⅝ in. (45×32.2 cm.).

Another copy of the Bible No. . decorated by another artist. Belonged to Duc Jean de Berry, brother of King Charles V (on fol. 571 verso is his *ex libris*). Later in the library of the Marquis de Paulmy.

Lit.: H. Martin, *La Miniature Français du XIII^{e} au XIV^{e} Siècle*, 1923, 99; H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 31 and pl. xxxviii.

BOURDICHON, JEAN

Active in Tours c. 1479—d. 1521.

752e Livre d'Heures d'Anne de Bretagne

Lent by the Bibliothèque Nationale, Paris (latin 9474).

Book of Hours of Anne of Brittany. Sixty-three large miniatures, of which forty-nine are full-page, and more than 300 borders.

11⅞×6 in. (29.9×19.5 cm.).

After having long been attributed to Jean Poyet, the miniatures of this sumptuous book of hours—one of the most celebrated of all illuminated manuscripts—are now given to Jean Bourdichon, who died in 1521 and who was, like Fouquet, a native of Tours. Painted before 1508, in the last years of the 15th century or in the very first years of the 16th. The margins of each page are decorated with borders in which flowers and insects are painted in naturalistic style, with a remarkable accuracy.

Reproduced in colour, ed. Curmer, 1858; and in phototype, ed. Omont, 1906.

Lit.: Abbé Delaunay, *Le Livre d'Heures de la reine Anne de Bretagne*, 1841; L. Delisle, *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, iii, 1881, 345–347; H. Martin, *Les Miniaturistes Français*, 1906, 45, 95–96, 170; *Joyaux de l'Enluminure à la Bibliothèque Nationale*, 1928, 83–88, 115, figs. 107–114; Abbé V. Leroquais, *Les Livres d'Heures Manuscrits de la Bibliothèque Nationale*, 1927, i, No. 144, 298–305, pl. cxv–cxx.

PARIS, SCHOOL OF, c. 1527

752f Initiatoire Instruction en la Religion Chrestienne pour les Enfants

Lent by the Bibliothèque de l'Arsenal, Paris (MS. 5096).

Elementary Instruction in the Christian Religion for Children. A miniature on folio 1 shows Henri d'Albret, grandfather of Henri IV, picking a marguerite from a bed of the gardens of Alençon; the allusion being to the marriage of this prince with Marguerite de Valois, widow of Charles IV, Duc d'Alençon, in 1526. Below him are his arms, and underneath the arms a scroll inscribed: *Inveni Unam Preciosam Margaritam Quam Intimo Corde Collegi.* On the opposite page the arms of Henri d'Albret impaling those of Marguerite de Valois, and below the marguerites, the device of the princess.

8⅞×5⅞ in. (22.6×15.2 cm.).

Coll.: Gaignières; Ch.-A. Picard; Le Marquis de Paulmy.

Lit.: H. Martin and Ph. Lauer, *Les Principaux Manuscrits à Peintures de la Bibliothèque de l'Arsenal*, 1929, 64, pl. lxxxviii (2).

SOUTH ROOMS

DRAWINGS, PAINTINGS AND SCULPTURE

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

753 Un Canal bordé de Colonnades

Lent by the Musée Fabre, Montpellier.

On a canal, flanked by high colonnades, surmounted by a heavy entablature, can be seen several boats with figures in them.

Bistre wash. 12½×16¾ in. (32×42.5 cm.).

Coll.: Bonnet-Mel, Pézenas.

Lit.: *Société de Reproduction des Dessins de Maîtres*, vi, 1914 (repr.); A. Joubin, *Le Musée de Montpellier, Dessins* (Coll. Memoranda) 43 (repr.).

Drawn about 1783. Design for a picture painted for Choiseul-Gouffier and exhibited in the Salon of 1783, now in the Hermitage Museum at Leningrad.

CARMONTELLE, LOUIS-CARROGIS DE

1717 Paris—Paris 1806.

754 Le Comte de Genlis

Lent by H.M. The King, Windsor Castle.

Seated in a garden, profile to right. Inscribed: *Le Comte de Genlis* on the back of the old mount.

Watercolours over red and black chalks. 11⅞×7 in. (30.2×17.7 cm.).

Coll.: Carmontelle; Lédans; ? La Mésangère. Royal Library, Inv. No. 13119.

The sitter was the husband of Félicité de Genlis, *née* Ducrest, the celebrated authoress.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

755 Dame Faisant de l'Escrime

Lent by the NATIONAL MUSEUM, STOCKHOLM.

A Lady Fencing. A young woman, with her back to the spectator and her head in profile turned right, stands on her guard, with foil presented. Signed : *f. b....* (effaced).

Red chalk. 10⅞×8⅝ in. (27.5×21.8 cm.).

Coll. : Ahlstrand ; acquired by the Museum in 1897 (inv. No. 4, 1897).

Lit. : A. Gauffin and R. Hoppe, *Collection des dessins du Musée de Stockholm*, i, *François Boucher*, 1930, pl. 15.

Study for an illustration to *Le Bourgeois Gentilhomme* of Molière, 1734, engraved by Chedel.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

756 Tête de Femme

Lent by S. S. BOND, LONDON.

Head of a young woman turned to right.

Black, red and white chalks. 8⅝×6⅝ in. (22×16.9 cm.).

Lit. : A. Michel, *F. Boucher*, 1907, Catalogue, 115, No. 2068.

LÉPICIÉ, NICOLAS-BERNARD

1735 Paris—visited England—Paris 1784.

757 Le Petit Savoyard

Lent by ALBERT MEYER, PARIS.

A child seated on the ground, asleep, by his side a little stool and a bootblack's outfit.

Black chalk, heightened with pastel. 12⅝×10¼ in. (32×26 cm.).

Engraved by Bervic.

COCHIN, CHARLES-NICOLAS

1715 Paris—Paris 1790.

758 Concours pour le Prix Caylus

Lent by the MUSÉE DU LOUVRE, PARIS.

Scene in a studio during a drawing competition. A seated model in the centre of the composition; to left, young artists at work ; to right, their instructors : three Academicians, Vassé, Caylus and Restout. An old inscription below the drawing records the competition as being the *Prix de Tête d'Expression.*

Black and white chalks. 12¾×15½ in. (32.5×39.3 cm.).

Coll. : Caylus ; J.-B.-S. Chardin ; Goncourt.

Exhib. : Salon, 1767. École des Beaux-Arts, 1879, No. 544.

Lit. : Guiffrey and Marcel, *Inventaire général*, iii, No. 2283 (repr.), S. Rocheblave, *C.-N. Cochin*, 1927, pl. lv ; E. Dacier, in *Bulletin de l'Académie des Beaux-Arts*, 1928, No. 8, 192 sqq. (repr.).

Engraved on a reduced scale by J.-J. Flipart. There are several other similar compositions drawn by Cochin. A replica is in the Musée Carnavalet.

Drawn c. 1767.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

759 La Robe de Satin

Lent by P. Cailleux, Paris.

The Satin Gown. Standing in a garden near a stone bench, a young woman is seen from the back, holding a fan ; her left hand holds up her skirt. Signed on the hem of the dress : *F. Boucher.*

In chalk of three colours on grey paper, heightened with pastel. 20$\frac{1}{16}$×15¾ in. (51×41 cm.).

Coll. : Van Parys, Brussels (c. 1800).

Drawn about c. 1749. Study for a figure in *La Fontaine d'Amour* (1749), engraved by Aveline (cf. P. de Nolhac, *Boucher*, 62–64).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

760 Jeune Femme Couchée avec Amour Endormi

Lent by Walter Gay, Paris.

Young woman lying down with a cupid asleep at her side. Her body partly draped. Near her, a naked child asleep.

Crayon drawing in three colours. 13×18 in. (33×45.8 cm.).

Coll. : Doucet ; sold in the 1$^{\text{ère}}$ *Vente Doucet*, May, 1906 (18).

The attitude of the model and the arrangement of the drapery recall the portraits of Mdlle. O'Murphy, Nos. 220, 223 of this Catalogue.

Drawn c. 1751–53.

CARMONTELLE, LOUIS-CARROGIS DE

1717 Paris—Paris 1806.

761 **Mme. Brissard**

Lent by H.M. THE KING, WINDSOR CASTLE.

Seated in front of a mirror, at a toilet table, profile to left. Inscribed : *Mme Brissard 1765* on the back of the old mount.

Watercolours over red and black chalks. 11¼×6⅞ in. (28.5×17.6 cm.).

Coll. : Carmontelle ; Lédans ; ? La Mésangère. Royal Library, Inv. No. 13117.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

762 **Tête de Jeune Fille**

Lent by ALBERT MEYER, PARIS.

Head of a girl, full-face, with downcast eyes.

Coloured chalks and pastel. 9⅞×7⅛ in. (25×18 cm.).

Engraved by Demarteau. A similar drawing was formerly in the Heseltine Collection.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

763 **Tête de Femme**

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Head of a woman, seen in profile to the left. She wears a bonnet tied under the chin, a patch on her cheek, and pink and yellow flowers in her hair.

Crayon drawing in three colours. 6⅜×4⅝ in. (16.2×11.8 cm.).

Coll. : Tessin.

Lit. : A. Gauffin and R. Hoppe, *Collection des Dessins du Musée de Stockholm*, i, *F. Boucher*, 1930, pl. 18.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

764 Un Brouettier

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Study of two men with a Sedan chair on wheels. Inscribed *Chardin* in right lower corner.

Black chalk, 11 × 15¾ in. (28 × 40 cm.).

Coll. : Tessin.

Lit. : Schönbrunner-Meder, *Albertina Publ.*, repr., pl. 914.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

765 Étude—Têtes de Femmes

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Various Studies. Three busts of women at the top; the middle one holds a dog in her arms. Below two studies of a lady reclining. Inscribed: *Lancret fecit.*

Red, black and white chalks. 13¼ × 11½ in. (33.8 × 29.3 cm.).

Lit.: Schönbrunner and Meder, *Handzeichnungen Alter Meister*, No. 1116.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

766 Étude de Femme Couchée

Lent by HON. IRWIN LAUGHLIN.

Nude figure of a recumbent woman, facing to right, her left knee raised.

Black, white and red chalks. 8⅞ × 15⅝ in. (22.5 × 40 cm.).

Coll. : P. Jones, Chester.

Study for the picture *Venus and Mars Surprised by Vulcan*, in the Wallace Collection, painted about 1754 for the boudoir of Mme. de Pompadour at the Hôtel de l'Arsenal.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

767 **Rosalie Fragonard**

Lent by the MUSÉE DU LOUVRE.

Seated, wearing a satin dress and turned three-quarters to the right, with her hands in her lap and her feet on a cushion. Inscribed in ink in the writing of the painter's grand-nephew: *Ma Tante Rosalie, H.(?) Fragonard.*

Black chalk and stump, heightened with white, on bistre paper. 19¼ × 17¾ in. (49 × 45 cm.).

Coll.: de Goncourt, sold Feb. 15th, 1897 (82); Maurice Audéoud.

Exhib.: École des Beaux-Arts, *Dessins de Maîtres anciens*, May–June, 1879 (592); Paris, Galerie J. Seligmann, *Dessins de Fragonard*, May, 1931 (60).

Lit.: Guiffrey and Marcel, *Inventaire général*, v, No. 4057; R. de Portalis, *Fragonard*, 311; L. Marotte and Ch. Martine, *Dessins de Fragonard*, 1927, pl. 6; P. Leprieur, *Gazette des Beaux-Arts*, 1909, i, 78 (repr.).

Henriette-Rosalie Fragonard, born in Paris, December 9th, 1769, was the daughter of the painter. She is here represented shortly before her death in 1788 at the age of eighteen.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

768 **La Nativité**

Lent by HENRY OPPENHEIMER, LONDON.

The Nativity. The Holy Child is lying in centre; the Virgin, turned three-quarters to right, and a kneeling shepherd are on the left; other shepherds, standing, on the right. Signed: *f. Boucher* in right lower corner.

Sketch in oil colours (brown and white) over preliminary pencil. 17¼ × 12⅜ in. (44 × 31.4 cm.).

CARMONTELLE, LOUIS-CARROGIS DE

1717 Paris—Paris 1806.

769 **M. de Parmentier**

Lent by H.M. THE KING, WINDSOR CASTLE.

Full-length, standing, profile to left. Inscribed: *M. de Parmentier 1760* on the old mount.

Watercolours over black and red chalks. 11⅜×7¼ in. (28.8×18.3 cm.).

Coll.: Carmontelle; Lédans; ? La Mésangère. Royal Library, Inv. No. 13118.

Antoine-Augustin Parmentier (1737–1813), the well-known agriculturalist and philanthropist.

CHARDIN, JEAN-BAPTISTE-SIMÉON

1699 Paris—Paris 1779.

770 Garçon qui verse à boire à un Homme

Lent by the National Museum, Stockholm.

Figure studies, of which the two principal are a man holding out a glass and a boy filling it from a jug. Inscribed: *Chardin* in right lower corner.

Red, black and white chalks. 9¾×14½ in. (24.8×37 cm.).

Coll.: Tessin (2962).

Lit.: Schönbrunner-Meder, *Albertina Publ.*, repr., pl. 1008.

LANCRET, NICOLAS

1690 Paris—Paris 1743.

771 Étude—Tête de Femme et trois Bras

Lent by National Museum, Stockholm.

A woman's head and study of three arms. Inscribed: *Lancret fecit.*

Red, black and white chalk. 6⅜×10 in. (16.3×25.2 cm.).

Coll.: Tessin (2840).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

772 Étude de Femme Couchée

Lent by Hon. Irwin Laughlin.

Nude figure of a recumbent woman.

Black and white chalks. 8⅞×15⅝ in. (22.8×39.7 cm.).

Coll.: P. Jones, Chester.

Exhib.: Burlington Fine Arts Club, 1917.

Study for *Le Coucher du Soleil*, painted in 1753, in the Wallace Collection.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

773 **Madame Greuze**

Lent by ALBERT MEYER, PARIS.

The artist's young wife lies on a *chaise-longue*, her head resting on a pillow; her little dog lies on her lap. Inscribed in old writing: *La dame Greuze dessinée par j. Greuze son mari.*

Indian ink and sepia wash. 13½×18½ in. (34.5×47 cm.).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

774 **Servante Assise**

Lent by the NATIONAL MUSEUM, STOCKHOLM.

Seated Servant. Side-face, to right, her right hand holding the seat of her chair. In her left hand she holds a poker. Signed: *f. boucher.*

Red chalk. 13½×9 in. (34.3×22.8 cm.).

Coll.: Tessin.

Lit.: A. Gauffin and R. Hoppe, *Collection des Dessins du Musée de Stockholm*, i, *F. Boucher*, 1930, pl. 24.

Study for a figure in *La Ferme*, a picture in the collection of Baron Edmond de Rothschild.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

775 **Madame Geoffrin dans son Cabinet**

Lent by the MUSÉE DE VALENCE.

Madame Geoffrin, seen from the back, seated at her writing-table, writes a letter while her footman snuffs the candles. At the foot, on the left, is a note: *Mme. Geoffrin.*

Black chalk. 11½×9½ in. (29.4×24 cm.).

Coll.: Bought at the sale of Robert's remaining works, 1808, by the painter Weyrenc, who gave it to the town of Valence in 1835.

Exhib.: Paris, Hôtel Carnavalet, *Vie Parisienne au XVIII^e Siècle*, 1929.

Lit.: P. Nolhac, *Hubert Robert*, 1910, 50, 152 (repr.).

Study, drawn about 1772, for a similar picture to *La Lecture de Mme. Geoffrin*, No. 231 of this Catalogue.

CARMONTELLE, LOUIS-CARROGIS DE

1717 Paris—Paris 1806.

776 La Famille Hérault de Séchelles

Lent by Albert Meyer, Paris.

A family group: two ladies seated and a gentleman standing.

Watercolours over black and red chalks. 10⅜ × 7⅝ in. (26.5 × 19.5 cm.).

Coll.: Goncourt.

Exhib.: École des Beaux-Arts, 1899.

Lit.: *Gazette des Beaux-Arts*, 2ᵉ période, xx (1879), 202 (ditto reprinted, 106).

ST. AUBIN, AUGUSTIN DE

1736 Paris—Paris 1807.

777 La Princesse de Lamballe

Lent by Baron Henri de Rothschild, Paris.

Head in profile to right. Inscribed: *La Princesse de Lamballe*, and signed *S. Aubin del.*

Black and red chalks. 8 × 6½ in. (20.5 × 16 cm.).

Coll.: Chennevières.

PAJOU, AUGUSTIN

1730 Paris—Rome—Paris 1809.

778 Mère et Enfant

Lent by Paul J. Sachs, Harvard University, U.S.A.

Mother and Child. Inscribed: *d'Après nature, par Pajou, sta.*

Pen and grey-brown wash, over slight indications in black chalk. 3½ × 4⅛ in. (9 × 10.4 cm.).

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

779 Escalier en Ruine

Lent by Albert Meyer, Paris.

A flight of steps in picturesque decay leading up a steep incline. In the middle distance figures ascending.

Black chalks, washed with watercolours. 8⅝ × 7¼ in. (22 × 18.4 cm.).

OUDRY, JEAN-BAPTISTE

1686 Paris—Marseilles—Beauvais 1755.

780 Le Parc d'Arcueil

Lent by the Musée du Louvre, Paris.

View in a Park. In the background, amidst trees, is a flight of steps, which three people are ascending. In the foreground on the left, a couple are walking and conversing. Inscribed : *Oudry, à Arcueil,* with the date *1744* in a different hand.

Black and white chalks on grey paper. 12¾×18½ in. (32.5×47 cm.).

Coll. : Mariette.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

781 Femme nue assise

Lent by Paul J. Sachs, Harvard University, U.S.A.

Study of a nude woman seated, her face in profile to the left, holding both hands before her breast. Signed in right-hand corner : *J. B. G.*

Red chalk. 17×14½ in. (44.5×36.8 cm.).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

782 Les Jardins de la Villa Negroni, Rome

Lent by Georges Dormeuil, Paris.

The Gardens of the Villa Negroni, Rome.

Brush and bistre wash. 13¼×17⅝ in. (33.5×45 cm.).

Coll. : Marquis de Biron.

Exhib. : *Exposition Chardin-Fragonard,* 1907 (163) ; *Exposition Fragonard,* 1921 (195).

Repr. : *Catalogue de la vente du Marquis de Biron,* 1914, No. 17.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

783 Scène Galante

Lent by the NATIONAL MUSEUM, STOCKHOLM.

A young servant, holding a plate in her right hand, tries to repulse with her left hand a young man who attempts to kiss her. Signed : *f. boucher.*

Red chalk. 13⅝×9¾ in. (34.5×24.8 cm.).

Coll. : Tessin.

Lit. : A. Gauffin and R. Hoppe, *Collection des Dessins du Musée de Stockholm*, i, *François Boucher*, 1930, pl. 26.

Study for a detail in *La Ferme*, a picture in the collection of Baron Edmond de Rothschild.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

784 La Chambre de Madame Geoffrin

Lent by the MUSÉE DE VALENCE.

A bedroom with a high window on the left, a canopied and curtained bed in the background. A footman is arranging the curtains which divide the alcove from the room.

Black and red chalk. 13½×11¼ in. (34×28.5 cm.).

Coll. : As for No. 775.

Lit. : As for No. 775.

Study for the picture, *Un Artiste présente un portrait à Mme. Geoffrin*, No. 234 of the present Catalogue.

SUBLEYRAS, PIERRE

1699 Uzès—Toulouse—Paris—Rome 1749.

785 Le repas chez Simon

Lent by ABBÉ THUÉLIN, PARIS.

The Feast in the House of Simon. In a large hall figures in classical and oriental costumes sit round a table. To the left the Magdalen washes the feet of Christ ; in the foreground, two servants, and a dog eating the remains of the feast.

Sepia heightened with white on grey tinted paper. 6⅞×16⅛ in. (17.5×41 cm.).

Coll. : Anonymous sale, Paris, February 1st, 1877.

Lit. : L. Réau, *Bulletin de la Société Nationale de l'Art Français*, 1924, i, 189, 197 ; O. Arnauld in *Dimier*, 1930, ii, 86, No. 18.

Drawn c. 1737. Study for a picture, now in the Louvre, painted for the refectory of a convent in Asti, for which there are painted sketches in the Louvre, and in the Capitoline Gallery, Rome.

CHANTREAU, JÉROME-FRANÇOIS

17.. Paris—Paris 1757.

786 Quatre Hommes

Lent by the National Museum, Stockholm.

Four figures of men, three standing and one kneeling. Inscribed : *Chantreau* below to right of centre.

Black, red and white chalk. 9¼×14¾ in. (23.5×37.5 cm.).

Coll. : Tessin (2806).

CHANTREAU, JÉROME-FRANÇOIS

17.. Paris—Paris 1757.

787 Scène Pastorale

Lent by A. de Hévésy, Paris.

Pastoral scene.

Coloured chalks.

13⅜×17⅝ in. (34×44.8 cm.).

Coll. : Calando.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

788 Danse d'Enfants dans un Parc

Lent by D. David-Weill, Paris.

Children dancing in a Park. Groups of figures sit on the grass, on a flight of steps or at the feet of orange trees in tubs. Two children dance at the foot of the steps, others watch them. Numerous figures stand in the light of a clearing through the trees of the background, near a waterfall.

Sepia. 13⅜×16⅝ in. (34×42.3 cm.).

Coll. : Baronne Maudrant.

Lit. : G. Henriot, *Collection David Weill*, 1928, iii, 125 (repr.).

Companion drawing to that in the same collection, known as *Fête Foraine sur la Place Publique.*

BAUDOUIN, PIERRE-ANTOINE

1723 Paris—Paris 1769.

789 Le Fruit de l'Amour Secret

Lent by ALBERT MEYER, PARIS.

The Fruit of Secret Love. In a room, surrounded by servants, a young woman has just borne a child, while a man sits in the background, to the left, in an attitude of despair.

Black chalk and stump with washes of Indian ink. 11⅝×14¼ in. (29.5×36 cm.).

Coll.: La Béraudière; Mühlbacher; Groult.

Exhib.: Musée Carnavalet, *La Vie Parisienne au XVIII^e Siècle*, 1928 (105), (repr. in catalogue).

First conception of the composition in *gouache* exhibited in 1767, and engraved in 1777 by the younger Voyez (Bocher 23). Another sketch of this subject is in the Louvre (23699).

LANCRET, NICOLAS

1690 Paris—Paris 1743.

790 Figure de Théâtre

Lent by the MUSÉE DU LOUVRE, PARIS.

A young man wearing a turban and an oriental costume, stands with his head slightly bent to the right, playing a guitar in his hands.

Red chalk. 8½×6½ in. (21.5×16.8 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, vii, No. 5634 (repr.).

Study, with variations, for *Le Turc Amoureux.*

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

791 La jeune fille aux Colombes

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

The Girl with the Doves. She sits in a low chair, her head thrown back against a cushion. Two doves on a table near her.

Pen and bistre and Indian ink wash. 8⅞×9½ in. (22.6×24.1).

Coll.: His de la Salle; Armand-Valton, given in 1908.

Lit. : P. Lavallée, *Dessins Français du XVIII^e Siècle à l'École des Beaux-Arts*, 1928, 62, pl. 31.

According to Lavallée the model for this drawing was perhaps Mlle. Ducreux, who is said to have been, at the age of fifteen, the model for *L'Accordée de Village*, now in the Louvre.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

792 La Présentation du Christ au Temple

Lent by the MUSÉE DU LOUVRE, PARIS.

The Virgin, mounting the steps to the Temple, presents the Infant Christ to the High Priest standing before the altar. Signed : *f. B.*, and dated *1770*.

Oil sketch in brown, heightened with white. 13¾×8⅞ in. (35×22.7 cm.).

Lit. : H. de Chennevières, *Les Dessins du Louvre*, i, 3 (repr.) ; Guiffrey and Marcel, *Inventaire général*, No. 1370 (repr.).

A similar drawing was formerly in the Heseltine Collection.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

793 Le Cours du Chimiste Sage à la Monnaie

Lent by the COMTESSE DE BÉHAGUE, PARIS.

In the left foreground is a stove whose chimney-pipe runs obliquely across the big room. Some of his students sit in the centre, others stand around a table. Rays of sun from windows on the right mask the silhouette of the professor standing by a fireplace, the mantelpiece of which is crowded with retorts and jars. Inscribed faintly in pencil by the hand of the artist : *Une vue de face de Mr. Sage soutenant un vase d'essai dans les mains.* Signed : *G. de St. Aubin f.* and dated *17. . .* On the stove the artist's initial *G. d S. A.*

Black chalk and Indian ink. 7¾×4¾ in. (19.4×12.0).

Coll. : G. Mühlbacher ; J. Doucet.

Lit. : *Société de Reproduction des Dessins de Maîtres*, iii, 1911 ; E. Dacier, *G. de St. Aubin*, 1931, ii, 70, No. 436, pl. xiv.

7

COCHIN, CHARLES-NICOLAS

1715 Paris—Paris 1790.

794 Jean-Baptiste-Siméon Chardin

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Chardin, aged seventy-seven, is shown in profile to left, wearing an embroidered coat with flowers, and a large wig, with five rows of curls. Signed: *C. N. Cochin f. delin*, and dated *1776*.

Black chalk. Diam. 4 in. (10 cm.).

Coll.: Marius Paulme, sold May 13, 1929.

Exhib.: Paris, Galerie Pigalle, *Exposition Chardin*, 1929 (45).

Lit.: *Catalogue de la Vente de M. Paulme, 13 Mai*, 1929, 52, 39 (repr.); A. Pascal and R. Gaucheron, *La Vie et l'Œuvre de Chardin*, 143.

Engr.: J. F. Rousseau, 1776.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

795 Les Traineaux

Lent by the COMTESSE DE BÉHAGUE, PARIS.

The Sleighs. Possibly Queen Marie Antoinette driving on the boulevard in Paris, two scenes. Signed: *S.A.* and dated *1778*.

6⅜ × 4 in. (16.5 × 10 cm.).

Coll.: Marquis de Chennevières, sold 1898 (171); J. Dubois, sold Paris, March 7th, 1901 (41); P. Decourcelle, sold May 1911 (159).

Exhib.: Paris, Galerie Charpentier, *Les St. Aubin*, 1925 (73).

Lit.: E. Dacier, *G. de St. Aubin*, 1931, ii, 128, No. 740.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

796 Une Représentation d'Opéra

Lent by GEORGES DORMEUIL, PARIS.

Interior of an opera house during a performance. On the right the stage with two actors; to left the stalls and boxes crowded with spectators.

Pen and ink with watercolour washes. 13¼ × 18⅛ in. (34 × 46 cm.).

Coll.: F. Doistau.

Exhib.: Paris, Hôtel Charpentier, *Les St. Aubin*, 1925, No. 40.

Lit.: *Soc. de Repr. des Dessins de Maîtres,* iii (1911), pl. 26; E. Dacier, *G. de St. Aubin,* ii, No. 495.

The figure of a man in the balcony on the extreme left is probably Louis XV.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

797 Benjamin Franklin

Lent by ALBERT MEYER, PARIS.

Bust, full face, the hair falling over the shoulders. Inscribed: *B. Franklin.*

Sepia. 11×9½ in. (28×24 cm.).

Drawn in 1778 during the famous American statesman's visit to Paris.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

798 Le Parc de St. Cloud

Lent by WALTER GAY, PARIS.

The Park of St. Cloud. To the left, at the foot of a clump of trees, a group of figures, mostly seated or reclining. To the right ladies walk holding parasols, and in the background, before a fountain surrounded by statues, are two children. The colouring is limited to slight indications of pale pink, grey and green.

Chalk and watercolour wash. 13⅞×16⅝ in. (35.2×42 cm.).

Coll.: Beurdeley, sold March 15th, 1905 (80); Baronne de Ruble. Exhib.; Paris, Pavillon de Marsan, *Exp. Fragonard,* 1921 (211); Galerie Seligmann (Hotel de Sagan), *Dessins de Fragonard,* May, 1931 (66).

Lit.: R. Portalis, *Fragonard,* 1889, 81 (repr.); *Soc. de Repr. des Dessins de Maîtres,* 1909.

About 1770. On the reverse a chalk study of the same park in which the figures of the two children in the centre of the background have been redrawn. These studies were perhaps used for the *Fête de St. Cloud,* now at the Banque de France.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

799 Le Baiser à la Fumée

Lent by GEORGES DORMEUIL, PARIS.

The Stolen Kiss. The lovers' kiss is partly hidden by smoke rising from the stove below, the door of which the girl's mother has left open, while she turns aside to attend to a crying child.

Bistre wash. 10¼×14⅝ in. (26×37 cm.).

Coll.: Madame de Sommerard.

Exhib.: Paris, École des Beaux-Arts, *Dessins de maîtres anciens*, 1879; Paris, Pavillon de Marsan, *Exposition Fragonard*, 1921 (154).

Lit.: *Soc. de Repr. des Dessins de maîtres anciens*, iii, 1911.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

800 Réunion sous des Orangers

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

In a room decorated with mirrors and wall-lights, ladies and gentlemen are gathered round a table laid under orange trees hung with garlands. Inscribed in ink on the verso, *Palais du Régent fête de Saint Louis*, 1754. *A porter à August . . . qu'il y met* . . . and some illegible words.

Black and white chalk on grey paper. 10×12¼ in. (25.6×31.6 cm.).

Coll.: H. Destailleur; Armand-Valton.

Exhib.: Paris, Hôtel Charpentier, *Exposition des Saint Aubin*, 1925 (25).

Lit.: De Goncourt, *l'Art au XVIII^{e} Siècle*, 1880, i, 438; P. Lavallée, *Dessins Français du XVIII^{e} Siècle à l'École des Beaux-Arts*, 1928, 54, pl. 27; E. Dacier, *G. de St. Aubin*, ii, No. 662.

According to Lavallée the inscriptions on the reverse are not in the hand of the artist and the indications are of doubtful authenticity. Even the date 1754 is questionable and the costumes seem rather to be those of 1760–1765.

LEMOINE, JACQUES-ANTOINE-MARIE

1752 Rouen—Paris 1824.

801 Une Dame dans son Boudoir

Lent by Albert Meyer, Paris.

A Lady in her Boudoir. A young woman seated, wearing a long dress and a big hat. Signed very faintly: *Lemoine de Rouen.*

Black chalk, and stump. 17¾×14½ in. (45×37 cm.).

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

802 L'Exposition de tableaux au Colisée 1776

Lent by the Comtesse de Béhague, Paris.

In a hall hung with pictures a crowd pushes past two erect halberdiers. Inscribed in the writing of the artist: *Vue du Salon de tableaux au Colisée en 1776.*

Pen and watercolour washes. 3¾×5⅞ in. (9.5×15 cm.).

Coll.: H. Destailleur.

Exhib.: Paris, *Exposition Universelle,* 1900 (268 bis).

Lit.: E. Dacier, *G. de St. Aubin,* ii, No. 802.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

803 Divertissement Théâtral donné au Cours d'une Soirée

Lent by Mr. and Mrs. Herbert Strauss, New York.

In a palatial room, lighted with numerous chandeliers, a brilliant company is assembled. Five costumed figures burst into the room. Signed: *G. d. S. A.*

Watercolours heightened with body colour on paper. 8×10¼ in. (20.2×26 cm.).

Coll.: A. Perignon; H. Destailleur; Lion; G. Seligman.

Lit.: E. Dacier, *G. de St. Aubin,* ii, No. 659, xxiv (repr.).

The man sitting in the centre among the ladies is probably Louis XV.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806

804 **Scène de Don Quichotte**

Lent by HENRY OPPENHEIMER, LONDON.

Illustration to an episode in Cervantes' celebrated novel.

Pen and sepia and sepia wash over black chalk. 16¾ × 11⅜ in. (42.5 × 29 cm.).

Coll.: Denon.

Lit.: R. Portalis, *Honoré Fragonard*, 215, 299.

One of a large set of drawings of which others are in the same collection, the British Museum, etc.

DURAMEAU, LOUIS-JACQUES

1733 Paris—Versailles 1796.

805 **Fabrique de Salpêtre à Rome en 1766**

Lent by the MUSÉE DU LOUVRE, PARIS.

A Saltpetre Factory at Rome, 1766.

Inscribed on the old mount: *Du Rameau: Rome, 1766*, and on the back: *La fabrique du l'huile de Vitriol et du Vitriol à Rome par Du Rameau.*

Body colours. 20⅞ × 15¾ in. (52.9 × 40.2 cm.).

Coll.: A. Mallet.

Exhib.: Salon, 1767 (164).

Lit.: *Old Master Drawings*, March, 1932, 65 (repr.).

MOREAU, LOUIS-GABRIEL, L'AINÉ

1740 Paris—Paris 1806.

806 **Les Baigneuses**

Lent by ALBERT MEYER, PARIS.

Near a colonnade, two women are bathing in a stream, while two others watch them from the bank. Landscape backgrounds with an arch.

Body colours over preliminary pencil 15¾ × 13¼ ins. (40 × 34 cm.).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

807 Diane Endormie

Lent by the École des Beaux-Arts, Paris.

Diana Asleep. She lies nude, full-face, her head resting on her left hand, her right hand holding her bow. Signed in black chalk: *f boucher.*

Red chalk. 9⅛×15 in. (23.2×38.0 cm.).

Coll.: G— J—; Earl Spencer; His de la Salle; Armand-Valton.

Lit.: P. Lavallée, *Dessins Français du XVIII^e Siècle à l'École des Beaux-Arts*, 1928, 36, pl. 18.

Drawn about 1731–1735.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

808 La Conversation Espagnole

Lent by D. David-Weill, Paris.

The Spanish Conversation. A young woman sitting on a couch throws herself forward in surprise at the arrival of a young man whose head and shoulders only are seen. Holding a letter, he leans towards the young woman, with a smile.

Sepia wash. 15½×11⅜ in. (39.5×29 cm.).

Coll.: Lebrun, sold 1791 (347); Duc de Montesquiou-Fezensac.

Exhib.: Paris, Pavillon de Marsan, *Exposition Fragonard*, 1921.

Lit.: *Catalogue de la Vente Lebrun*, 1791, No. 347; Baron R. Portalis, *Fragonard*, 300; *Soc. de Repr. des Dessins de Maîtres*, 1913 (repr.); *La Renaissance de l'Art Français*, July, 1921, 359 (repr.); G. Henriot, *Collection David Weill*, 1928, iii, 117 (repr.).

This drawing is known by the following names: *Femme assise sur un sopha surprise par un homme qui lui porte une lettre; La Surprise* and *La Missive.*

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

809 Le Retour des Oiseleurs

Lent by Albert Meyer, Paris.

The Fowlers Return. In the foreground to the left three fowlers with their tackle, followed by their children; in the background to the right a monument with a large balcony and several people. Signed: *Robert*, below to left on the mount.

Red chalk touched with pen and ink and slight washes of bistre and watercolour. 8¼×9¼ in. (21×23.5 cm.).

MOREAU, LOUIS-GABRIEL, L'AINÉ

1740 Paris—Paris 1806.

810 La Terrasse d'un Parc

Lent by Albert Meyer, Paris.

View in a Park: steps, flanked by vases, leading up to a terrace.

Watercolours. 8⅛×11¼ in. (20.5×28.5 cm.).

Coll.: J. Gigoux.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

811 Le Repentir

Lent by the Earl of Warwick, Warwick Castle.

Repentance. A girl, in bed, receives the consolations of an older woman and of a sister-of-charity. Signed: *J. B. Greuze f.* in left lower corner.

Pen and brush in Indian ink over preliminary pencil work, washed with light bistre and blue watercolour. 15⅞×13¾ in. (40.3×35 cm.).

Lit.: *Old Master Drawings*, vi, No. 21, pl. 9.

A smaller drawing of the same subject was engraved by F.-A. Moitte, when in the Damery Collection (1785). It is listed in C. Mauclair's catalogue of Greuze's work (No. 354).

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

812 Le Grand Escalier

Lent by Albert Meyer, Paris.

The Grand Stairway. A double flight of steps in a park. At the foot women are washing linen, while others are tending a cauldron. Signed: *Robert,* and dated *17–3.*

Pen and ink, and watercolours. 12½×17⅝ in. (32×44.7 cm.).

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

813 Le Salon du Louvre en 1769

Lent by the Comtesse de Béhague, Paris.

The left part of the principal wall of the exhibition with groups of visitors standing before the pictures on the right by one of the tables of sculpture. Most of the pictures are so accurately drawn that they are recognizable. On top, to the left, following two oval frames, *Achilles received at the Court of Deidamia,* by Hallé, then *Hymen lighting his torch from that of Love,* by Amedée van Loo, and *Hercules and Omphale,* by Lagrenée, and finally Vien's great picture *The inauguration of the Equestrian Statue of the King.* Below, from left to right: *A port, with architecture,* by Hubert Robert, then *Madame Guesnon de Pommeuil* and *Pajou,* two portraits by Roslin, and *La Pourvoyeuse,* by Chardin. There follows, *The Education of Love,* by L. M. Van Loo, three unidentified portraits, and on the same line, *Le Désordre du Cabinet* de Rolland de la Porte, *Le Marquis et la Marquise de Marigny,* by L. M. Van Loo, and *Spanish woman playing the guitar,* by the same painter, with its pendant, *A German woman playing on the harp.* On various parts of the drawing are notes in the artists' handwriting referring to the pictures shown or to their dimensions.

Pen and ink wash, heightened in places by pen-strokes in bistre ink. 7¼×9⅝ in. (18×24.5 cm.).

Lit.: E. Dacier, *G. de St. Aubin,* i, pl. xxxi; ii, 143, No. 798.

The inscription to the left at the top referring to paintings by Casanova alludes to two paintings by this artists exhibited at the Salon as No. 24, but which are not represented in this drawing.

OUDRY, JEAN-BAPTISTE

1686 Paris—Marseilles—Beauvais 1755.

814 La prise du cerf dans l'étang de St Jean-aux-Bois, en forêt de Compiègne

Lent by the École des Beaux-Arts, Paris.

The Stag at Bay in the Pool of St. Jean-aux-Bois in the forest of Compiègne. In the middle of a pool in a clearing the stag is attacked by the hounds. In the foreground Louis XV, on horseback, turns towards a group of horsemen. In the background, the village of Saint-Jean-aux-Bois, whose church (the steeple of which is now demolished) is recognisable with the fortified walls.

Pen and ink wash, heightened with Chinese white on grey paper. 11 ×13¾ in. (28.2×34.5 cm.).

Coll.: Desperet; Armand-Valton.

Exhib.: Paris, *Le Paysage Français de Poussin à Corot*, 1925 (624).

Lit.: J. Locquin, *Catalogue*, No. 651; *L'Exposition du Paysage Français de Poussin à Corot*, 1926, 131, No. 624, pl. 34; P. Lavallée, *Dessins Français du XVIIIe Siècle à l'École des Beaux-Arts*, 1928, 22, pl. 11.

Design for tapestry for a set representing the hunts of Louis XV made in 1736 and now in the château de Compiègne (cf. Locquin, *Catalogue*, No. 486; and M. Fenaille, *État Général des Tapisseries de la Manufacture des Gobelins*, 349, pl. 354).

St. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

815 Le Couronnement de Voltaire au Théâtre Français, le 30 mars 1778

Lent by the Musée du Louvre, Paris.

Voltaire crowned at the Théâtre Français, March 30th, 1778. Voltaire between Madame Denis and Madame de Villette, bows from his box to the crowd, which is applauding him, while behind him two ladies place a wreath on his head. On two columns by the stage are inscribed the titles of the principal plays of Voltaire. At the bottom of the sheet are verses beginning: *Adieu, mon cher Tibulle, autrefois si volage. . . .* and beneath coats of arms a dedication to "Belle et Bonne" (Mme. de Villette). Signed: *G. de St. Aubin, f. 1778, 15 avril.*

Pen and ink and watercolour. 14×9⅝ in. (35·5×24·5 cm.).

Exhib.: Paris, Galerie Charpentier, *Expos. des St. Aubin*, 1925 (76).

Lit.: Tauzia, 2^e notice supplémentaire, No. 2157; A. Moureau, 55; E. Dacier, *Gabriel de Saint Aubin*, ii, No. 488 (repr.).

This scene was three times drawn by St. Aubin: in a watercolour sketch ot April 12th, in a large drawing in black chalk, and the present one, of April 15th. It represents the 6th performance of *Irene*, on March 30th, at the Comédie Française at which Voltaire, returned to Paris on the February 10th, was present. The occasion marked a veritable apotheosis of the aged author. This drawing should be compared with that by Moreau le jeune, of the same subject, engraved by Gaucher.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

816 Garde-Meubles à Paris

Lent by the MUSÉE DE VALENCE.

The Garde-Meubles. A view from the Place Louis XV (now Place de la Concorde). The boundary wall of the Tuileries garden is seen, and in the background, on the left, the two buildings constructed by Gabriel, which are now the Hôtel Crillon and the Ministère de la Marine.

Brown chalk. 11×14⅛ in. (28×36 cm.).

Coll.: Bought at the sale, in 1808, of Robert's remaining works by the painter Weyrenc, who gave it to the town of Valence in 1835.

COCHIN, CHARLES-NICOLAS

1715 Paris—Paris 1790.

817 Portrait présumé de Mme. de Beaufort

Lent by GEORGES DORMEUIL, PARIS.

Half-length figure, the head turned slightly to the left. Signed: *C. N. Cochin f. delin*, and dated *1782*.

Black chalk. 5¾×4⅛ in. (14·5×10·5 cm.).

Coll.: Chennevières, sold 1898 (33); Mühlbacher, sold 1899 (34).

Lit.: *Soc. de Repr. des Dessins de Maîtres*, iii (1911), pl. 10.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

818 Cendrillon

Lent by S. S. BOND, LONDON.

A young girl, crouching like Cinderella before a fire, with a bellows.

Red chalk. 9⅜×8¼ in. (24×21 cm.).

Coll. : Walferdin (193) ; Comte Arthur de Vogüé.

Lit. : Roger Portalis, *H. Fragonard, sa Vie et son Œuvre*, 1889, 295.

COCHIN, CHARLES-NICOLAS

1715 Paris—Paris 1790.

819 Portrait d'Homme

Lent by GEORGES DORMEUIL, PARIS.

Portrait of a man.

Signed : *Cochin filius delin*, and dated *1775*.

Black chalk. 5⅞×4¾ in. (15×12 cm.).

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

820 Le Sacre de Louis XVI à Reims

Lent by GEORGES DORMEUIL, PARIS.

Scene in the Cathedral of Rheims during the Coronation of Louis XVI (June 11, 1775). Signed : *J. M. Moreau le jeune*, and dated *1775*.

Pen and bistre and bistre wash. 14⅝×19½ in. (37×49.5 cm.).

Coll. : Saint-Félix Scheult, sold 1858 (67) ; Goncourt.

Exhib. : École des Beaux-Arts, Paris, 1879, No. 624.

Lit. : Goncourt, *L'Art du XVIII^{e} Siècle*, ed. in -16, iii, 79 ; *Gazette des Beaux-Arts*, xx (1879), 300 ; *Soc. de Repr. des Dessins de Maîtres*, iii (1911), pl. 18.

Preliminary design for Moreau's engraving on a larger scale, exhibited in the Salon of 1781 (Bocher, 254).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

821 Tête d'Homme

Lent by Charles Clarke, Steyning.

Head of a man, inclined to left, wearing a fur cap. Inscribed: *Rome 1774* in right lower corner.

Brush and bistre wash. 14⅜ × 11⅜ in. (36.5 × 29 cm.).

Coll.: Desperet (Lugt, 721).

MOREAU, LOUIS-GABRIEL, L'AINÉ

1739 Paris—Paris 1806.

822 Vue dans un Parc

Lent by Franz Koenigs, Haarlem.

An open space in the foreground with a few tall trees and figures; behind, steps leading up to a broad terrace flanked with alleys of trees.

Body colours. 12¼ × 18⅝ in. (31.9 × 47.3 cm.).

Lit.: *Französische Zeichnungen in der Sammlung Franz Koenigs* (1930), repr., pl. 21.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

823 La Révérence

Lent by D. David-Weill, Paris.

The Curtsey. In a room with a group of four figures by the fireplace to the left, a little girl, leaving her toy carriage and pair in the foreground, and holding her body very straight with slightly bowed head, spreads out her full skirt with both hands and curtsies to her parents, who applaud.

Bistre wash on cream paper. 8¾ × 11¼ in. (22 × 28.5 cm.).

Coll.: Léon Roux; after 1898, Jacques Doucet, sold 1912 (17).
Lit.: P. Nolhac, *Fragonard*, 1906, 86 (repr.); E. Dacier, *Soc. de Repr. des Dessins de Maîtres*, iii, 1911; *Cat. des Dessins et Pastels de la Collection Doucet*, 1912, 17 (repr.); H. Frantz, *La Collection Doucet, L'Art Décoratif*, July 5th, 1912, No. 175, 30 (repr.); *Les Maîtres du Dessin*, pl. xliv (repr.); G. Henriot, *Collection David Weill*, 1928, iii, 181–182 (repr.).

Done between 1774 and 1790.

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

824 Fête à Louveciennes

Lent by the Musée du Louvre.

A brilliant assembly in a saloon lit by candles. Part of the guests are seated at a table, round which others are standing. Signed in ink at the bottom, on the right: *J. M. moreau Le jeune 1771.*

Pen and ink and watercolour. 12⅜ × 10 5/16 in. (31.5 × 26.3 cm.).

At the foot of the drawing (now attached to the back of the mount) is the inscription: *Feste donnée à Louvecienne le 2 7*^{bre} *1771*, divided by two coats of arms.

LE PRINCE, JEAN-BAPTISTE

1733 Metz—Paris—St. Petersburg—St.-Denis-du-Port 1781.

825 La Danse Russe

Lent by S. S. Bond, London.

Russian peasants performing a national dance; numerous spectators are grouped around the entrance to a tavern. Signed: *Le Prince 1778*, in left lower corner.

Brush and Indian ink over preliminary work in red and black chalks. 12¾ × 22¼ in. (32.5 × 56.6 cm.).

Coll.: Goncourt.

Exhib.: Paris, École des Beaux-Arts, 1879, No. 610.

The composition is believed to correspond to the left-hand portion of a picture sold with the collection of Duchesse de Raguse in 1857 (lot 35), and should also be compared with Le Prince's aquatint, dated 1769, entitled *La Danse Russe* (Hédou, 137).

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

826 La Fontaine

Lent by S. S. Bond, London.

Vista through an archway into a courtyard; a fountain on the right. Signed: *Robert f* in right lower corner.

Brush and bistre and watercolours. 11¼ × 16⅝ in. (28.5 × 42 cm.).

VINCENT, FRANÇOIS-ANDRÉ

1746 Paris—Paris 1816.

827 Madame Bergeret

Lent by ALBERT MEYER, PARIS.

Full-length, seated in an armchair, turned three-quarters to left. She wears a dress with gathered flounces and low-cut bodice, and a large hat. Signed : *Vincent ft.*, and dated *1790.*

Red chalk. 21½×15 in. (54.5×38 cm.).

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

828 Le Duc d'Orléans

Lent by the MUSÉE DU LOUVRE, PARIS.

The Father of Philippe Égalité, standing full-length, looking to the right, leaning on a stick, his left hand in his pocket.

Red and black chalks and stump. $20\frac{3}{16} \times 12\frac{3}{4}$ in. (51.9×32.6 cm.).

Coll. : Paignon-Dijonval, sold 1810 (392) ; Defer.

Lit. : Reiset, *Notice*, ii, No. 769 ; C. Mauclair, *Catalogue of Greuze*, No. 1268 ; Guiffrey and Marcel, *Inventaire Général*, vi, No. 4568 (repr.).

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

829 La Déclaration de la Grossesse

Lent by HON. IRWIN LAUGHLIN.

The Coming Confinement. In an elegant apartment a young woman in the presence of her mother, is seeing a doctor while a girl listens at the door. Signed : *J. M. moreau Le jeune*, and dated *1775.*

Pen and bistre and bistre wash. 10½×8⅝ in. (27×22 cm.).

Coll. : King Ludwig II of Bavaria ; Ed. de Rothschild ; Lord Carnarvon.

Exhib. : *Burlington Fine Arts Club*, June, 1913, No. 53.

Lit. : *Cat. of Widener Coll. of French Engravings*, iv, 520.

Engraved by P. A. Martini in 1776 (Bocher, 1348), No. 13 of the second part of the *Monument du Costume* (1774–1783).

Companion to Nos. 835, 847 and 853.

SAINT-AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

830 Cuisine de l'Hôtel des Invalides

Lent by the NATIONAL MUSEUM, STOCKHOLM.

The Kitchen at the Invalides. A hall of which the vaulting is supported on columns, in the shape of cannon. In the background is seen the opening of a chimney from which the glow of the fire lights up the surroundings. Before it hang large pieces of meat, which a nude man is watching. In the foreground a man is cutting up a piece of meat. On the left two men are turning a spit. Signed: *G. de St. Aubin*, and dated *1779*, with the dedication *Pour M. le Baron d'Espagnac, père des soldats.*

Indian ink and black chalk, heightened with body-colour. 7⅛×4⅞ in. (18.3×12.2 cm.).

Coll.: F. Wohlfart.

Lit.: A. Gauffin, *Gazette des Beaux-Arts*, Jan. 1930, 47 (repr.). E. Dacier, *G. de St. Aubin*, ii, No. 434.

See the note to No. 836 of the present Catalogue.

VERNET, HORACE

1789 Paris—Paris 1863.

831 La Famille de l'Artiste

Lent by H. FRITSCH-ESTRANGIN, PARIS.

A Family Group on the terrace of Talloires, overlooking the Lake of Annecy. Mme. Vernet is seated on the right conversing with her daughter, Louise (afterward Mme. Paul Delaroche). Near her a seated man, probably Pujol (called Ganville), the brother of Mme. Vernet. Signed: *H. Vernet*, and dated *1825.*

Watercolours. 8¼×13⅝ in. (21×34.5 cm.).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

832 Andromaque

Lent by the MUSÉE DU LOUVRE, PARIS.

She sits in the palace holding Astyanax close to her, while Cephise stands behind her chair. To the right, a kneeling woman and two men standing.

Black chalk heightened with white on bluish paper. 15×18⅛ in. (38.0×46.0 cm.).

Coll.: M. Coutan.

Exhib.: École des Beaux-Arts, *Exposition Prud'hon*, 1874 (343).

Lit.: Goncourt, 117, 118; J. Guiffrey, *Œuvre de Prud'hon*, 1924, No. 252, pl. ix.

Study for the picture in the Salon of 1824. The composition is the same, and all details are suggested.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

833 L'Impératrice Joséphine

Lent by D. David-Weill, Paris.

Head only, three-quarters to left; short black hair, curling in front. The shoulders are only suggested.

Pastel, on a grey ground. 15¾ × 12½ in. (40 × 32 cm.).

Coll.: Hazard; Heberlin; Lapertier (sale), 1879; Duchesse de Trévise (sale, 1917, No. 26).

Exhib.: Paris, *Portraits du Siècle*, 1883, No. 177; Palais des Beaux-Arts, *Prud'hon*, 1922, No. 77; Galerie Charpentier, *Pastels Français*, 1927, No. 120.

Lit.: Goncourt, *Cat. de l'Œuvre de Prud'hon*, 35; J. Guiffrey, *Œuvre de Prud'hon*, No. 445; Ch. Martine, *Dessins de maîtres anciens*, iii, *Prud'hon*, No. 1 bis (repr.); G. Lenôtre, *Monde Illustré*, 1921, 296 (repr.); G. Henriot, *Amour de l'Art*, Jan. 1925, 13; G. Henriot, *La Collection David Weill*, ii, 61; E. Dacier and Ratouis de Limay, *Pastels Français des XVII^e et XVIII^e*, 1927, 139 (repr.). Cf. No. 843.

LE PRINCE, JEAN-BAPTISTE

1733 Metz—Paris—St. Petersburg—St. Denis-du-Port 1781.

834 Dame remettant une lettre

Lent by the Musée du Louvre, Paris.

Lady giving a letter. A Polish lady standing, turned left, gives a letter to a servant in national costume, who bows respectfully. Black chalk, stump and red chalk. 15¾ × 18⅜ in. (33.9 × 46.8 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, ix, 63, No. 9137.

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

835 "N'ayez pas peur, ma bonne amie"

Lent by Hon. Irwin Laughlin.

A Young Lady seated on a sofa in conversation with two other ladies and a priest. Signed: *J. M. moreau le Jeune*, and dated *1775*.

Pen and bistre and bistre wash. 10⅛×8⅝ in. (26×22 cm.).

Coll.: King Ludwig II of Bavaria; Goldschmidt Rothschild.

Exhib.: *Burlington Fine Arts Club*, June, 1913, No. 55.

Lit.: *Cat. of Widener Coll. of French Engravings*, iv, 524; *Old Master Drawings*, ii (No. 6), 24 (repr.).

Engraved by I.-S. Helman in 1776 (Bocher 1351). No. 16 of the second part of the *Monument du Costume* (1779–1783).

Companion to Nos. 829, 847 and 853.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

836 Intérieur de Notre Dame de Paris

Lent by the National Museum, Stockholm.

Interior of Notre Dame, Paris. View taken from the end of the north transept. On the left the entrance to the choir, with its windows, as they were before Viollet-le-Duc's restoration. On the right at the base of the first column of the nave opposite the chapel of the Virgin one can see part of an equestrian statue, representing either Philippe le Bel or Philippe de Valois, which was destroyed in 1793. Three British flags hang from the triforium. Signed: *G. d. S. A.*, and dated *1779*.

Black chalk and Indian ink, heightened with watercolour and gouache. 7⅛×4⅞ in. (18×12.5 cm.).

Coll.: F. Wohlfahrt.

Lit.: A. Gauffin, *Konstroerk och Manniskör*, Stockholm, 1915; M. Aubert, *S. d'I. P.*, iii, 1910, 11 (repr.); E. Dacier, *G. de St. Aubin*, ii, No. 408; A. Gauffin, *Gazette des Beaux-Arts*, January 1930, 47 sqq., 49 (repr.).

One of a series of four drawings, all in the Museum of Stockholm, the others being the "Interior of the Chapel at the Invalides," "The Bouchardon Fountain, in the Rue de Grenelle," and "The Kitchen at the Invalides" (No. 830 of this Catalogue).

BOILLY, LOUIS-LÉOPOLD

1761 Hinges, near La Bassée—Arras—Paris 1845.

837 **Passez, Payez, ou L'Averse**

Lent by Georges Dormeuil, Paris.

Pass Along and Pay, or The Shower.

Pen outline with watercolour and Indian ink wash. 12¾ × 16¼ in. (32.5 × 41 cm.).

Coll.: Goncourt, sold February 15th–17th, 1897 (13, as *La Passerelle*).

Exhib.: Paris, Carnavalet, *Vie Parisienne au XVIII^e Siècle*, March–May, 1928 (112); Paris, Seligmann, *Exposition Boilly*, May–June, 1930 (103).

Lit.: Harrisse, *Boilly, Peintre, Dessinateur et Lithographe*, 1898, 149, No. 1,121; P. Marmottan, L. L. Boilly, 1913, 280.

Preliminary sketch for the picture in the Louvre.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

838 **L'Allée Ombreuse**

Lent by E. Esmond, Paris.

The Shady Walk. Two young women sit on a bench in the foreground, while other figures are scattered about the background.

Pen and sepia wash. 17⅜ × 13⅝ in. (44 × 34.5 cm.).

Coll.: Bardac.

Exhib.: Paris, Galerie J. Seligmann, *Dessins de Fragonard*, 1931 (69).

Lit.: *Catalogue de la Vente S. Bardac 8 mai* 1920 (repr.).

This avenue of old trees is a favourite with Fragonard. He took it either from the towns of the south of France or from an avenue at the Château de Nointel—where he was the guest of Bergeret. There are many versions of it with variations, in the Palais des Beaux-Arts de la Ville de Paris (Dutuit Collection), and in the Lucien Graux, Fauchier-Magnan and André Joubin Collections.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

839 La Lecture

Lent by the MUSÉE DU LOUVRE, PARIS.

A group of two seated women (Mme. Fragonard and her sister, Marguerite Gérard), one seen in profile, the other from behind.

Black chalk and bistre wash. 11¼×8 in. (28.5×20 cm.).

Exhib.: Paris, Galerie Charpentier, 1921, No. 127; Galerie J. Seligmann, 1931, No. 54.

Lit.: P. Nolhac, *Fragonard*, 94 (repr.); Guiffrey and Marcel, *Inventaire général*, v, No. 4053 (repr.).

There are various replicas, in the Molyneux, Kateneff, and other collections. A companion drawing, *La Confidence*, is now in the Koenigs Collection, Haarlem.

CLODION, CLAUDE MICHEL, called

1738 Nancy—Paris—Rome—Paris 1814.

840 Bacchanale

Lent by LEOPOLD DAVIS, LONDON.

Bacchanalian scene. A satyr is sacrificing at an altar, surrounded by nymphs and satyrs.

Pen and ink with bistre wash. 20¼×29 in. (51.5×75 cm.).

Coll.: Baron Arthur de Rothschild.

A companion drawing of the same dimensions, of an unidentified subject, from history or literature, is in the same collection.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

841 Le Peletier de Saint-Fargeau

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

Head and shoulders in profile to left.

Black chalk and wash on pink paper. 18¼×14¾ in. (46×37.5 cm.).

Coll.: Latterade.

Exhib.: Paris, Bibliothèque Nationale, *La Révolution Française*, 1928, No. 612.

Repr.: Cantinelli, *David*, pl. 33; H. Bonchot, *Portraits*, 1901, No. 56.

COCHIN, CHARLES-NICOLAS (FILS)

1715 Paris—Paris 1790.

842 Le Retour du Bal

Lent by the Ashmolean Museum, Oxford.

A party of tired revellers on their return from a dance. Signed : *Cochin* in right lower corner.

Red chalk. 9⅝×13⅛ in. (24.5×33.4 cm.).

Coll. : Douce. Transferred from the Bodleian Library, 1863.

Lit. : S. Colvin, *Drawings of the Old Masters in the University Galleries*, iii, 42 (repr.).

Engraved in reverse by Claude Gallimard in 1739 under the title *La Soirée* (Jombert, 59 ; S. Rocheblave, *C.-N. Cochin*, 1927, pl. xvii).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

843 L'Impératrice Joséphine

Lent by Léon Ferté, Paris.

Josephine is seated on a stone bench, her legs stretched out to the left, her head resting on her left hand. The other arm is extended towards a lyre on her right.

Black chalk, heightened with white, and stump, on bluish-grey paper. 8⅝×10⅛ in. (22×26 cm.).

Coll. : Boisfremont, sold 1870 (1) ; Norzay, sold 1873 (116) ; Sensier, sold 1877 (456).

Exhib. : École des Beaux-Arts, 1874, 49, 50 ; Petit Palais, 1922, 29, No. 147.

Lit. : Goncourt, *Cat. de l'Œuvre de Prud'hon*, 29, 34 and 35 ; Charles Martine and L. Marotte, *Dessins de Prud'hon* (repr.) ; *L'Art*, 1878, xii, 68 ; *Gaz. des Beaux-Arts*, 1922. 5ᵉ pér v. 265 (repr.) ; J. Guiffrey, *Œuvre de Prud'hon*, 1924, No. 442.

Study (1805) for the picture of the Empress seated in the gardens of Malmaison, now in the Louvre.

Cf. No. 833.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

844 La Saisie par Huissier

Lent by Georges Dormeuil, Paris.

Interior of a drawing-room; bailiffs are taking possession in the presence of the despairing owner. Signed: *gabriel de St. aubin ft.*, and dated *1765*.

Black chalk, strengthened with Indian ink and washed with watercolours. 21¼×16⅞ in. (54×43 cm.).

Coll.: Marmontel, sold Paris, March 28–29, 1898 (56).

Exhib.: Paris, Hôtel Charpentier, 1925, No. 37.

Lit.: *Soc. de Repr. des Dessins de Maîtres*, iii (1911), pl. 25; E. Dacier, *G. de St. Aubin*, ii, No. 710.

One of the largest known drawings by the master. It was probably intended to be engraved along with a subject of similar dimensions, entitled *Le Déménagement furtif*.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Paris—Rome—Paris 1823.

845 L'Amour caresse avant de blesser

Lent by Léon Ferté, Paris.

Cupid caressing a child; to left his bow and quiver.

Black and white chalks. 15¾×11¼ in. (40×28.5 cm.).

Coll.: Prud'hon; Van Os; C. Marcille.

Exhib.: *Exposition Départementale de Chartres*, 1869, No. 53; Paris, École des Beaux-Arts, 1874, No. 261; Petit Palais, 1922, No. 98.

Lit.: J. Guiffrey, *Œuvre de Prud'hon*, 1924, No. 34.

The drawing was engraved by Roger and lithographed by J. Boilly.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Paris—Rome—Paris 1823.

846 Mlle. Mayer

Lent by the Musée du Louvre, Paris.

Constance Mayer, the pupil of Prud'hon, gazing to the left. Signed: *P. P. Prud'hon*.

Black and white chalks. 18⅞ × 14⅜ in. (48 × 36.5 cm.).

Coll.: Carrié; Bellanger.

Exhib.: Paris, École des Beaux-Arts, 1874, No. 125.

Lit.: Goncourt, *Cat. de l'Œuvre de Prud'hon*, No. 22, 46–7, 59; Ch. Clément, *Prud'hon*, 299; J. Guiffrey, *Œuvre de Prud'hon*, 1924, No. 567; C. Martine and L. Marotte, *Dessins de Prud'hon* (ed. Helleu), pl. 9.

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

847 L'Accord parfait

Lent by HON. IRWIN LAUGHLIN.

In Tune. A Young Lady is sitting between her music master and her admirer, playing the harp. Signed: *J. M. moreau*, and dated *1776*.

Pen and bistre and bistre wash. 10⅛ × 8⅝ in. (26 × 22 cm.).

Coll.: King Ludwig II of Bavaria; Goldschmidt Rothschild.

Lit.: *Cat of Widener Coll. of French Engravings*, iv, 529.

Engraved by I.-S. Helman in 1777 (Bocher, 1355). No. 20 of the second part of the *Monument du Costume* (1774–1783).

Companion to Nos. 829, 835 and 853.

GROS, ANTOINE-JEAN

1771 Paris—Geneva—Paris 1835.

848 Murat à Cheval, de Profil

Lent by the ÉCOLE DES BEAUX-ARTS, PARIS.

Murat on horseback, in profile. He holds a marshal's bâton in his right hand. To the left at top another study of his head in profile. Inscribed in ink: *Voila a peu pres la tournure que l'on peut donner au costume d'apres ce qu'on en dit. A l'armée le prince laisse croitre ses moustaches. Quand vous en serez à la ressemblance je vous preterai un petit portrait commencé d'apres nature. Girodet a qui je l'ai preté me le rendra bientôt et je vous l'enverrai.*

Pencil and pen and ink. 16⅛ × 7⅞ in. (40 × 29 cm.).

VALENCIENNES, PIERRE-HENRI

1750 Toulouse—Paris—Italy—Paris 1819.

849 Paysage d'Italie

Lent by the Musée du Louvre, Paris.

A group of houses ; two poplars by a pathway. Inscribed below the painting : *à Villa Farnèse Roma No. 61.*

Oil sketch on board. 9⅞×14½ in. (25×37.5 cm.).

Coll. : Comte de l'Espine ; given to the Louvre ; Princesse de Croy.

Exhib. : Paris, Musée de l'Orangerie, 1930–31, No. 81.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

850 Némésis

Lent by the Musée du Louvre, Paris.

Nemesis is dragging two culprits before Justice, who is seated on a throne surrounded by allegorical figures. On the right a woman and her dead child represent the victims.

Black and white chalks on bluish paper. 15¼×9⅝ in. (38.9×50 cm.).

Coll. : Constantin ; Ledru-Rollin.

Lit. : Clément, *Prud'hon,* 1872, 318 (repr.) ; Goncourt, 163 ; J. Guiffrey, *Prud'hon au Musée du Louvre,* No. 28, pl. 25 ; J. Guiffrey, *Œuvre de Prud'hon,* 1924, No. 358.

Repr. : J. Boilly (lithograph).

Preliminary design, later abandoned, for a picture commissioned in 1804 for the Palais de Justice in Paris, now in the Louvre, entitled *La Justice et la Vengeance poursuivant le Crime.*

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

851 Femme nue

Lent by the Musée des Arts Décoratifs, Paris.

Study of a Nude Woman, seated, bending forward.

Black and white chalks on grey paper. 20¼×13¼ in. (51.5×33.5 cm.).

Coll. : Boisfremont ; Perrin.

Lit. : J. Guiffrey, *Œuvre de Prud'hon,* No. 187 ; *Régamey,* pl.

Drawn probably about 1814. Study for the figure of Venus in the picture of the Desfossés Collection.

VIGÉE-LE BRUN, ELISABETH-LOUISE

1755 Paris—visited England—Paris 1842.

852 Portrait d'une jeune Fille

Lent by the Musée du Louvre, Paris.

Portrait of a Girl. Half-length, turned three-quarters to left, with curling hair falling on her shoulders and a kerchief tied round her neck.

Black and white chalks and Indian ink wash on grey paper. Oval, 23¼×15½ in. (59×42 cm.).

MOREAU, JEAN-MICHEL, LE JEUNE

1741 Paris—Paris 1814.

853 Le Pari Gagné

Lent by Hon. Irwin Laughlin.

The Wager Won. A young man offers a pheasant to two young ladies, leaning from the window of a château. Signed: *J. M. Moreau le Je,* and dated *1778*.

Pen and bistre and bistre wash. 10⅛×8⅝ in. (26×22 cm.).

Coll.: King Ludwig II of Bavaria; Goldschmidt de Rothschild.

Lit.: *Cat. of Widener Coll. of French Engravings,* iv, 552.

Engraved by Camligue (Bocher, 1364), No. 29 of the third part of the *Monument du Costume* (1774–1783). Companion to Nos. 829, 835, and 847.

GROS, ANTOINE-JEAN

1771 Paris—Geneva—Paris 1835.

854 Charles-Quint and François I à l'Abbaye de St. Denis

Lent by the Musée du Louvre, Paris.

Charles V and Francis I at the Abbey of St. Denis. The two sovereigns, on horseback, followed by their court, approach the Abbot of St. Denis who awaits them, surrounded by his clerics. Dated, "*13*."

Pen and ink. 16½×10¼ in. (41.8×26 cm.).

Coll.: E. Oudinot.

Lit.: Guffrey-Marcel, *Inventaire général,* vi, No. 4612.

GIRODET, ANNE-LOUIS, called GIRODET-TRIOSON

1767 Montargis—Paris—Paris 1824.

855 Étude de Femme

Lent by the École des Beaux-Arts, Paris.

Nude figure of a Woman, in profile to right, falling backwards, the right arm raised. Signed: *Girodet.*

Black chalk heightened with white, on brown paper. $21\times17\frac{1}{4}$ in. (53.6×43.9 cm.).

Study for the picture *Le Déluge,* in the Louvre.

Coll.: Queux de Saint Hilaire, bequeathed in 1893.

GIRODET, ANNE-LOUIS, called GIRODET-TRIOSON

1767 Montargis—Paris 1824.

856 Vénus Marine

Lent by the Musée du Louvre, Paris.

The Birth of Venus.

Black chalk, heightened with white. $16\frac{1}{2}\times13\frac{1}{2}$ in. (42×34.5 cm.).

Coll.: Gigoux; Jean Dollfus.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

857 Paganini

Lent by the Musée du Louvre, Paris.

The celebrated musician, three-quarter length, holding a violin under his right arm. Signed below on left: *Ingres Del.,* dated *Roma 1819.*

Pencil. $11\frac{9}{16}\times8\frac{7}{16}$ in. (29.5×21.6 cm.).

Coll.: Benouville.

Exhib.: Paris, École des Beaux-Arts, 1884, No. 405; Galerie Georges Petit 1911 (113).

Lit.: Delaborde, *Ingres,* 1870, 309, No. 387; Lapauze, *Ingres,* 177 (repr.); Ch. Martine, *Dessins de maîtres anciens,* 21 (repr.); *Catalogue Exposition Ingres,* G. Petit, 1911, 57 (repr.).

GRANET, FRANÇOIS

1775 Aix-en-Provence—Aix-en-Provence 1849.

858 **Vue de Rome**

Lent by the Musée du Louvre, Paris.

View of Rome: Sunset from the Piazza della Trinità. In the foreground the dome of S. Carlo al Corso.

Black chalk and bistre wash. 8¼×13⅜ in. (21×34 cm.).

Coll.: Granet (bequeathed 1850).

Lit.: Guiffrey and Marcel, *Inventaire général*, vi, No. 4401.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

859 **Monsieur Leblanc**

Lent by the Musée du Louvre, Paris.

Standing figure, wearing a coat with a cape and a top hat. Signed below on the left: *Ingres Del.* inscribed: *A Madame leblanc*, and dated below on the right, *florence 9 mar 1823.*

Pencil. 17⅞×13⅞ in. (45·7×35·4 cm.).

Coll.: Bonnat.

Exhib.: Paris, Galerie G. Petit, 1911, No. 119; Palais des Beaux-Arts, 1921, No. 94.

Lit.: H. Lapauze, *Les Portraits Dessinés*, 60, No. 50; Ch. Martine, *Dessins de maitres anciens*, 19 (repr.); *Catalogue de l'Exposition Ingres*, Galerie G. Petit, 1911, 49 (repr.).

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Florence—Paris 1867.

860 **Étude d'Odalisque**

Lent by Samuel Courtauld, London.

Nude woman reclining, her head to the right, face in profile, right arm raised above her head. Signed: *Ingres*. Blue studio stamp.

Pencil. 11¼×14⅞ in. (28.5×37.8 cm.).

Study for *L'Odalisque à l'Esclave* (1839), Pereire Collection (repr. H. Lapauze, *Ingres*, 1911, 337).

Cf. No. 870.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

861 Mlle Sedaine

Lent by the MUSÉE DU LOUVRE, PARIS.

In profile to left, wearing a large hat. Signed : *L. David f.*

Black chalk. Circular. 8⅝×8⅝ in. (21.8×21.8).

Coll. : Roger Galichon.

Exhib. : Palais des Beaux-Arts, *David et ses élèves*, 1913, No. 259.

Lit. : *Société de Reproduction de Dessins de Maîtres*, 1913, lv (repr.).

Probably drawn in 1783.

GRANET, FRANÇOIS

1775 Aix-en-Provence—Aix-en-Provence 1849.

862 La Seine à Paris

Lent by the MUSÉE DU LOUVRE, PARIS.

Paris : view taken from the quay, at which a barge is moored.

Through the fog are seen the river and Pont du Carrousel. Dated : *Paris ce 18 jan 1843.*

Black chalk and watercolour. 7⅛×11⅝ in. (18×29.5 cm.).

Coll. : Granet (bequeathed 1850).

Lit. : Guiffrey and Marcel, *Inventaire général*, vi, No. 4492

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

863 Le Serment du Jeu de Paume

Lent by the MUSÉE DU LOUVRE.

The Oath of the Jeu de Paume. In the hall of the Jeu de Paume at Versailles, the deputies of the Assemblée Nationale are taking the oath. Bailly, in the centre, stands on a table, reading the formula. The most celebrated personages in the composition are : In the foreground, before Bailly, the Abbé Grégoire ; the Protestant pastor Rabaut Saint Etienne, and the Carthusian Dom Gerle, who are taking the oath together. On Bailly's left is seated Sieyes. Robespierre lays his hand on his heart; between Dubois-Cramé, who is standing on a chair, and Mirabeau, who accompanies his taking of the oath with violent gestures, is the Père Gérard. In the right-hand corner, Martin d'Auche refuses to take part in this political action despite the encouragement of his neighbour. Near Bailly sits Barrère who is taking the minutes of the proceedings. In the Upper Tribune, the children of David, a King's Guard, and men dressed *en Carmagnole*. A thunderstorm is in progress, and through the window is seen lightning which struck the Chapel of Versailles. Signed: *J. L. David faciebat*, and dated *anno* 1791.

Pen and bistre wash. $25\frac{1}{2}\times 39\frac{3}{8}$ in. (65×100 cm.).

Coll.: David, sold 17 April, 1826 (26); Eugène David; Jules David-Chassagnol, who bequeathed it to the Louvre in 1888.

Exhib.: Salon, 1791 (132); Paris, Boulevard des Italiens, 1863 (26).

Lit.: J. David, *J. L. David*, 656; Guiffrey and Marcel, *Inventaire*, iv, No. 3197.

Engr.: Denon; Couchet fils; Jazet.

Commissioned from David by the Société des Amis de la Constitution, who were organizing a national subscription. The face of Bailly and the group of the Abbé Grégoire, Rabaut Saint-Étienne and Dom Gerle have been cut out and pasted on. There exist several drawings and two books of sketches for the Serment du Jeu de Paume (cf. J. David, *loc. cit.*, 656).

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

864 Académie de Femme

Lent by M. MAGNIN, PARIS.

Study of a nude woman, seen from behind.

Black and white chalks on bluish paper. $17\frac{5}{16}\times 8\frac{1}{2}$ in. (44×21.5 cm.).

Lit.: J. Magnin, *Un Cabinet d'Amateur*, 1922, No. 413.

DALOU, JULES

1838 Paris—England—Paris 1902.

865 Une Baigneuse

Lent by LÉON RICHETON, LONDON.

Figure of a nude woman, standing, slightly bent forward, in the pose of Falconet's *Baigneuse*. Signed: *Dalou*.

Marble. 32½ in. (82.5 cm.).

Executed in London c. 1875.

Lit.: Maurice Dreyfous, *Dalou, sa Vie, son Œuvre*, 1903, 53–58.

PRUD'HON, PIERRE-PAUL

1758 Cluny (Saône et Loire)—Dijon—Rome—Paris 1823.

866 Étude de Femme

Lent by **Eugène Laporte, Laroche-Migennes, Yonne.**

Study of a nude woman, half length, her left arm raised above her head.

Black chalk stump and heightened with white chalk, on bluish-grey paper. 11 × 8⅝ in. (28 × 22 cm.).

Coll.: His de la Salle; Henriquel Dupont.

Exhib.: École des Beaux-Arts, 1874, 131 (429); Petit Palais (218).

Lit.: Goncourt, *Catalogue de l'Œuvre de Prud'hon*, 297, 298, No. 190; C. Clément, *Prud'hon*, 1872, 392; J. Guiffrey, *Œuvre de Prud'hon*, 1924, No. 1116, 1922; Charles Martine and L. Marotte, *Dessins de Prud'hon*, 63 (repr.).

Lithographed by Aubry-Lecomte in 1849.

Probably drawn from Marguerite, a model who often sat for Prud'hon. Other academy studies of the same model were in 1922 in the Laperier and Pierre Marin Collections, and one in oils belonged to M. Jacobi.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

867 Portrait de Femme

Lent by **G. Tyser, London.**

An unknown lady, full-face, seated in a chair. Signed: *Ingres del*, and dated *1834*.

Pencil. 12⅜ × 9¼ in. (31.5 × 23.5 cm.).

Coll.: Madrazo; Comtesse de Behague.

Exhib.: Burlington Fine Arts Club, Winter, 1930–31.

DAVID, JACQUES-LOUIS

1748 Paris—Rome—Brussels 1825.

868 Arrivée de Napoléon à L'Hôtel de Ville pendant les Fêtes du Sacre

Lent by the MUSÉE DU LOUVRE.

The Arrival of Napoleon at the Hôtel-de-Ville during the Coronation Celebrations. On the right, Napoleon ascends the steps of the Hôtel-de-Ville, where the civic magistrates are assembled. In the centre, the Empress Josephine alights from her carriage leaning on the arm of an *aide-de-camp*. On the left, the crowd presses against the military escort. In the background, raised seats crowded with people. Signed: *David f. et inv.*, and dated *1805*.

Pen and Indian ink wash. 10⅜×16 in. (26.2×40.8 cm.).

Coll.: David, sold April 17th, 1826; Jules-David-Chassagnol, who bequeathed it to the Louvre in 1888.

Lit.: J. David, *J. L. David*, 661; Guiffrey and Marcel, *Inventaire général*, iv, No. 3206.

Engr.: J. David.

A sketch for one of the four large compositions which were to represent the Coronation Celebrations of Napoleon I. The group of petitioners in the foreground has been pasted on.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

869 Madame Destouches

Lent by the MUSÉE DU LOUVRE, PARIS.

She is seated on a divan, her right arm stretched over the back, wearing an Empire dress and a hat with feathers. Signed: *Ingres delineavit*, and dated *Roma 1816*.

Pencil. 16¾×11¼ in. (42.5×28.5 cm.).

Coll.: Destouches.

Lit.: Guiffrey and Marcel, *Inventaire général*, vi, No. 5038; Delaborde, *Ingres*, 1870, 294, No. 285; Lapauze, *Ingres*, 1911, 184 (repr.); H. Lapauze, *Les Portraits Dessinés*, 47, No. 5; Ch. Martine, *Dessins de maîtres anciens*, 15 (repr.); *J. Momméja*, *Gazette des Beaux-Arts*, 1905, 411–413.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

870 L'Odalisque à l'Esclave

Lent by the **Musée du Louvre, Paris.**

On the right, a woman almost nude is reclining on cushions. A black slave is crouching on the left. Signed: *J. Ingres*, and dated *1858*.

Pencil, sepia wash, heightened with white. 13½ × 18⅝ in. (34.5 × 47.5 cm.).

Coll.: Roger Galichon (bequeathed 1918).

Exhib.: Paris, Palais des Beaux-Arts, 1913, No. 352.

Lit.: H. Rivière, *Accroissements des musées nationaux depuis* 1914, 1919, No. 52.

Study for the picture painted in 1839, in the Gustave Péreire Collection. For a study of the Odalisque alone, see No. 860 in this Catalogue.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

871 Les Muses sous les Arbres.

Lent by **Maurice Gobin, Paris.**

The Grove of the Muses. Four Muses; near them Bacchus offering them a cup.

Lead pencil. 12⅜ × 9⅜ in. (31.5 × 23.7 cm.).

Coll.: Corot, sold 1875 (553).

MICHEL, GEORGES

1763 Paris—Paris 1843.

872 Vue de Montmartre

Lent by the **Musée du Louvre, Paris.**

View of Montmartre. A crowd of people are walking along a muddy road leading to the hill of Montmartre, which is seen in the background to the left. Signed: *Michel*.

Black chalk and watercolour. 7⅛ × 11¾ in. (18.1 × 29.8 cm.).

Coll.: Denoinville.

Exhib.: Paris, Galerie des Artistes Modernes, 1896, 34.

Lit.: Guiffrey and Marcel, *Inventaire général*, x, No. 9881.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

873 La Famille Stamaty

Lent by the Musée du Louvre, Paris.

Mademoiselle Stamaty is seated on the left before a piano; on the right Madame Stamaty also seated holding her youngest son. Her husband and eldest son stand behind. Signed below on the right: *J. A. Ingres del.*, and dated *Roma 1818.*

Pencil. 18⅛×14⅜ in. (46×36.5 cm.).

Coll.: Bonnat.

Exhib.: Paris, Galerie Georges Petit, 1911, No. 109.

Lit.: Delaborde, *Ingres*, 1870, 312, No. 413; H. Lapauze, *Ingres*, 1911, 182 (repr.); *Les Portraits Dessinés*, 70, No. 83; Ch. Martine, *Dessins de maîtres anciens*, 17 (repr.); *Catalogue Exposition Georges Petit*, 1911, 40 (repr.).

GÉRICAULT, JEAN-ANDRÉ-THÉODORE

1791 Rouen—Italy—London—Paris 1824.

874 Le Radeau de la Méduse

Lent by Maurice Gobin, Paris.

The raft of the Medusa. The raft is floating in the centre. At the foot of the mast a nude man is standing. On the right two barrels and another man, outstretched, his arm in the sea.

Black chalk, sepia, watercolour and gouache on buff paper. 11¼×15⅛ in. (28.5×38.5 cm.).

Coll.: Grégoire; Nepveu; Duquesne.

Lit.: Clément, *Géricault*, No. 111.

One of the many preliminary designs, of which important examples are in the Louvre and the Rouen Museum, for the picture exhibited in the Salon of 1819, now in the Louvre.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

875 Étude de Femme Nue

Lent by M. V. Decock, Paris.

Study of a nude woman. Falling back, her left hand hanging down. Her dark hair is slightly indicated.

Coloured chalks. $13\frac{5}{8} \times 8\frac{5}{8}$ in. (34.5×22 cm.).

Coll. : Maréchal de Metz.

Executed c. 1826–27. Study for the slave on the right of the *Mort de Sardanapale.* The pose resembles that in the final picture in the Louvre (1827), but differs from the small sketch for the picture dated 1826, also in the Louvre.

GÉRICAULT, THÉODORE

1791 Rouen—Italy—London—Paris 1824.

876 Léda

Lent by the MUSÉE DU LOUVRE, PARIS.

Leda, reclining, nude ; she turns to the left to caress the swan, who advances towards her.

Black chalk, washes of watercolours, and body colour on brown paper. $8\frac{3}{16} \times 11\frac{1}{4}$ in. (21×28.8 cm.).

Coll. : Delaage ; His de la Salle.

Lit. : Guiffrey and Marcel, *Inventaire général*, v, 120, No. 4156 ; Ch. Clément, *Géricault*, 1868, 429, No. 83 bis ; L. Rosenthal, *Géricault*, 1906, 66–67 ; Ch. Martine, *Géricault, Dessins de maîtres anciens*, 1928, 1.

Executed about 1817.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

877 Etude pour "l'Apothéose d'Homère"

Lent by CAMPBELL DODGSON, LONDON.

Study for the Victory holding a wreath, in the Louvre painting of the Apotheosis of Homer.

Pencil. $13\frac{7}{8} \times 9\frac{5}{8}$ in. (35.2×24.6 cm.).

Coll. : Madrazo ; Comtesse de Behague.

Lit. : *Vasari Soc.*, 2nd Series, vii, 17 (repr.).

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

878 La Captivité de Babylone

Lent by the Musée du Louvre, Paris.

The Jews captive in Babylon.

Watercolour heightened with gouache on paper cut hexagonally. 8⅝×11 in. (22×28 cm.).

Coll.: Chéramy; Leprieur.

Exhib.: Louvre, *Exposition Delacroix*, 1930, No. 394.

Lit.: Robaut, *Œuvre de Delacroix*, 1885, 856; Escholier, *Delacroix*, 1926, iii, 66 (repr.).

Study for the second pendentive to the cupola of the Library of the Chambre des Députés (1838–1847). The composition is identical with that of the final version.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

879 Tête de Lion

Lent by the Musée du Louvre, Paris.

Head of a Lion. In profile to left, with his jaws half open and head thrust forward. Red studio stamp: *E. D.*

Watercolours over preliminary pencil. 7×7½ in. (18×19 cm.).

Exhib.: Louvre, *Exposition Delacroix*, 1930, No. 621.

Lit.: Guiffrey and Marcel, *Inventaire général*, iv, No. 3462; *Robaut*, No. 774; *Escholier*, ii, 278 (repr.); Ch. Martine, *Dessins de maîtres anciens*, pl. ii (repr.).

GÉRICAULT, JEAN-ANDRÉ-THÉODORE

1791 Rouen—Italy—London—Paris 1824.

880 Nymphe et Faune

Lent by the Musée du Louvre, Paris.

A faun is seated at the foot of a tree playing the flute; near to him a nymph, half reclining.

Black chalk, with washes of Indian ink heightened with white body-colour. 7½×9¼ in. (19×23.5 cm.).

Coll.: His de la Salle.

Lit.: Both de Tauzia, *Première notice supplémentaire des dessins*, 1879, No. 1734; Guiffrey and Marcel, *Inventaire général*, v, No. 4160.

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg—Paris—Cherbourg—Barbizon 1875.

881 Bergère dormant à l'ombre d'un buisson de chênes.

Lent by the Musée des Beaux-Arts de Reims.

Shepherdess sleeping in the shade of an oak copse. She wears a yellowish skirt, yellow corselet and white blouse. Signed: *J. F. Millet.*

Pastel on mill-board. 27¼×37 in. (0.69×0.94).

Painted in 1874. Sold by Millet to M. Gavet. Coll.: Gavet, sold 1875 (56); Warnier, Rheims. Bequeathed to the Museum, 1899.

Lit.: Moreau-Nélaton, *Millet raconté par lui-même*, 1921, iii, 98 (repr.); M. Sartor, *Catalogue du Musée de Reims*, 1909, No. 838 (repr.).

Repr.: P. Gsell, *Millet*, 1928, pl. 40.

HUET, PAUL

1804 Paris—Paris 1869.

882 Le Chemin de Crécy à Guerard, Brie

Lent by the Musée du Louvre.

The road between Crécy and Guerard, Brie. Amid meadows runs a road, lined by trees, along which a man and woman are walking.

Black chalk and watercolour (1857). 11⅛ × 17¾ in. (28.3×45 cm.).

Lit.: Guiffrey and Marcel: *Inventaire général*, vi, No. 4903 (repr.).

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

883 Herr Linckh and Baron Stockelberg

Lent by Miss Emily Sargent, London.

The two travelling companions of C. R. Cockerell in Aegina and co-discoverers of the Aeginetan and Phigaleian marbles.

Inscribed: *Ingres Del. Rome 1817 à Coquerel.*

Pencil. 8⅛×5⅞ in. (20.5×15 cm.).

Coll.: Mrs. F. P. Cockerell; Sir P. Sassoon; J. S. Sargent.

Exhib.: Burlington Fine Arts Club, 1917, No. 76.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

884 **Tête d'Homme**

Lent by Claude Roger-Marx, Paris.

Head of a Man. The shoulders are slightly indicated. Signed: *H. D.*

Black and red chalk. 8⅞×8 in. (22.5×20.5 cm.).

Exhib.: Copenhagen, *L'Art Français*, 1914.

INGRES, JEAN-AUGUSTE-DOMINIQUE

1780 Montauban—Paris—Rome—Paris 1867.

885 **Les Sœurs Montagu**

Lent by the Earl of Sandwich, Hinchingbrooke.

Lady Harriet and Lady Caroline Montagu, daughters of the 6th Earl of Sandwich, full-length, standing. The elder (afterwards Lady Ashburton; d. 1854) has her arm round the younger girl (afterwards Countess Walewska; d. 1837). A view of Rome in the background. Signed: *Ingres Del. Rome 1815.*

Pencil. 12⅝×10 in. (32×25.5 cm.).

Coll.: Sandwich; Leverton Harris.

Exhib.: Burlington Fine Arts Club, 1917, No. 57.

Lit.: *Burlington Magazine*, xxiii, 1913, 193 (repr.).

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

886a **Scène Familiale**

Lent by Walter Gay, Paris.

Domestic Scene. In a brilliantly lit room several figures sit in chairs by a fireplace.

Indian ink. 5½×7⅞ in. (14×20 cm.).

ST. AUBIN, AUGUSTIN DE

1736 Paris—Paris 1807.

886b Au Moins, soyez Discret!

Lent by the MUSÉE DU LOUVRE, PARIS.

Bust of a young woman, turned in profile to the left. She raises her finger to her lips to enjoin silence.

Pencil touched with red chalk and watercolour. 8¼×6¼ in. (21×16 cm.).

Coll.: Goncourt; Mühlbacher; Audéoud.

Lit.: P. Leprieur, *Gazette des Beaux-Arts*, 1909, i, 77 (repr.); E. Dacier, *Gabriel de St. Aubin*, 1929, i, 20.

This drawing and its companion, entitled *Comptez sur mes Serments*, were engraved by A. de St. Aubin in 1789 (Bocher 406–407). They are believed to be portraits of the artist and his wife.

MOREAU, JEAN-MICHEL, Le Jeune and LEBARBIER, JEAN-JACQUES

1741–1814—1738–1826.

886c Illustrations pour les Œuvres de J. J. Rousseau

Lent by BARON HENRI DE ROTHSCHILD, PARIS.

Thirty large drawings by Moreau le Jeune, and seven by Lebarbier; three headpieces by Moreau and Charles Monnet.

Vol. in folio.

Coll.: Hochart; Baron James de Rothschild.

Lit.: *Catalogue de la Bibliothèque du Baron James de Rothschild*, i, No. 229.

ST. AUBIN, GABRIEL DE

1724 Paris—Paris 1780.

886d Fête au Colisée

Lent by FRANZ KOENIGS, HAARLEM.

A colonnade with spectators watching a *fête* by moonlight. There is a slight sketch of a box in a theatre on the back.

Pen and bistre and body colours. 6⅝×9 in. (16.7×22.7 cm.).

Coll.: Destailleur; Doucet; Pannier.

Exhib. : Paris, *Exposition des Saint-Aubin*, 1925 (59) ; Amsterdam, *Tentoonstelling von Oude Kunst*, 1929 (277).

Lit. : E. and J. de Goncourt, *L'Art du XVIII*^{e} *Siècle* (1880), i, 444 ; *Meisterzeichnungen aus der Sammlung Franz Koenigs* (1930), repr., pl. 14 ; E. Dacier, *G. de St. Aubin*, ii, No. 504.

GÉRICAULT, JEAN-ANDRÉ-THEODORE

1791 Rouen—Italy—London—Paris 1824.

887 Officier de Cuirassiers

Lent by the Musée du Louvre, Paris.

An Officer of the Cuirassiers.

Pen and bistre with washes of bistre and watercolour. 7⅝×4½ in. (19.5×11.5 cm.).

Coll. : Roger Galichon.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

888 Paysage Montagneux

Lent by the Musée du Louvre, Paris.

Mountainous Landscape. A dark valley by twilight. Red studio stamp : *E. D.*

6⅞×9½ in. (17.5×24.3 cm.).

Coll. : Moreau-Nélaton (bequeathed 1927).

Lit. : Moreau-Nélaton, *Delacroix raconté par lui-même*, 1916, ii, 44 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

889 Étude de Femme assise

Lent by the Musée du Louvre.

A young woman seated, looking to the front, her hands clasped.

Pencil. 15⅞×11⅛ in. (40.3×28[illegible] cm.).

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

890 Algérienne Assise

Lent by the Musée du Louvre.

An Algerian Woman, seated. Inscribed : *teinte plus rougeâtre au frisant du jour et sur les tournants au milieu violet.* Above to right, separate studies of the buttons of her dress ; inscribed *8 boutons.*

Pastel. 11¼×16⅝ in. (28.5×42.4 cm.).

Exhib.: Louvre, *Exposition Delacroix*, 1930, No. 360.

Lit.: Guiffrey and Marcel, *Inventaire général*, iv, No. 3456; Robaut, *Œuvre de Delacroix*, 1885, No. 481; Escholier, *Delacroix*, 1926, ii, 88 (repr.).

Study for *Femmes d'Alger dans leur appartement*. Cf. No. 427.

CARPEAUX, JEAN-BAPTISTE

1827 Valenciennes—Paris—Bécon 1875.

891 L'Impératrice Eugénie

Lent by the Musée du Louvre, Paris.

Head and shoulders, turned towards left, wearing a bonnet with strings tied below the chin.

Black and red chalks. 6⅜×4⅛ in. (16.2×10.3 cm.).

Lit.: Guiffrey and Marcel, *Inventaire général*, iii, No. 2095 (repr.).

There is a study of a hand in red chalk on the verso.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

892 Chaumière au Soleil Couchant

Lent by the Musée du Louvre, Paris.

In the foreground two trees shaken in the wind; behind, a cottage lit up by the sunset, under a stormy sky. Red studio-stamp: *E. D.*

Watercolour over preliminary pencil. 7⅞×10⅞ in. (19.8×27.8 cm.).

Coll.: Moreau-Nélaton (bequeathed 1927).

Exhib.: Louvre, *Exposition Delacroix*, 1930, No. 698.

This view was taken at Therouldeville, near Valmont.

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

893 La Toilette

Lent by the Musée du Louvre, Paris.

A half-nude woman seated, and another woman standing among trees. In the background, to the right, a woman leaning against a tree. Signed: *COROT*.

Stumped charcoal on brown paper. 19×8¼ in. (48.3×20.8 cm.).

Coll.: Moreau-Nélaton (bequeathed in 1927).

Study for the painting *La Toilette*, No. 434 in this Catalogue.

MILLET, JEAN FRANÇOIS

1814 Gruchy near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

894 La Maison Natale de Millet

Lent by the Musée Fabre, Montpellier.

Millet's Birthplace. A woman is feeding geese and hens in a farmyard near a peasant's cottage. Signed: *J. F. Millet.*

Coloured chalks heightened with white. 14½×18 in. (37×46 cm.).

Coll.: Drawn probably in 1854; A. Bruyas; Musée Fabre, Montpellier, given by A. Bruyas.

Lit.: *Société de reproduction de dessins de maîtres*, 1914, vi (repr.); A. Joubin, *Le Musée de Montpellier*, Collection Memoranda, 58 (repr.).

Millet spent his childhood in the cottage, which he visited again several times, notably in 1834, to which date probably this drawing may be attributed.

GUYS, CONSTANTIN

1805 Flushing—Paris 1892.

895 Au Salon

Lent by Claude Roger-Marx, Paris.

On the left a gentleman in evening dress, wearing a silk hat. Two ladies seated on a sofa, three standing behind.

Washes of Indian ink and watercolour. 8¼×16⅝ in. (21×27 cm.).

Coll.: Tony Beltrand.

Exhib.: Galerie Bernheim, 1930.

Lit.: J. P. Dubray, *C. Guys*, pl. 53; F. Fosca, *Amour de l'Art*, 1929, 319 (repr.).

CARPEAUX, JEAN-BAPTISTE

1827 Valenciennes—Paris—Bécon 1875.

896 Le Rieur

Lent by the Musée du Louvre, Paris.

Man Laughing. The head alone is represented, crowned with vine branches. Signed: *Bte Carpeaux.*

Black chalk heightened with white on buff paper. 12¼×8⅝ in. (31×21.8 cm.).

Coll. : Beurdeley. Acquired by the Société des Amis du Louvre in 1920.

Exhib. : Paris, *Exposition Centennale*, 1900, No. 783 ; Jeu de Paume, *Carpeaux-Ricard*, 1912, No. 296 ; Copenhagen, *Art Français du XIX*^{e} *Siècle*, 1914, No. 226.

Lit. : *Société de Reproduction de Dessins de Maîtres*, 1912 (repr.).

Study for *Le Pêcheur Napolitan*. See No. 446.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

897 Arabe Couché

Lent by the Musée du Louvre, Paris (Raymond Koechlin Bequest).

An Arab reclining. He is dressed in white, the head turned to the left, looking to the right. He is lying on a carpet.

Black chalk and watercolours. 7½ × 10⅞ in. (19 × 27.5 cm.).

Coll. : Delacroix, sold 1864, No. 526 ; Ph. Burty ; Chéramy ; Raymond Koechlin, bequeathed to the Louvre.

Exhib. : Paris, *École des Beaux-Arts*, 1885, No. 245 ; Amsterdam, *Exposition rétrospective de l'Art Français*, 1926, No. 138 ; Louvre, *Exposition Delacroix*, 1930, No. 304.

Lit. : Robaut, *L'Œuvre d'Eugène Delacroix*, 1885, No. 417 ; Escholier, *Delacroix*, 1926, ii, 52 (repr.) ; P. Alfassa, *L'Amour de l'Art*, 1925, 109 (repr.).

Executed in 1832.

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

898 Trois Études d'après une Femme Nue

Lent by the Musée du Louvre, Paris.

Three Studies of a Nude Woman in different attitudes.

Pen and ink. 10⅛ × 18⅞ in. (26 × 42 cm.).

Coll. : Chéramy ; Roger Galichon (bequeathed 1918).

Exhib. : Louvre, *Exposition Delacroix*, 1930, No. 578.

Lit. : Escholier, *Delacroix*, 1926, ii, 180 (repr.) ; H. Rivière, *Accroissements des musées nationaux depuis*, 1914, 1919, ii, No. 57.

CARPEAUX, JEAN-BAPTISTE

1827 Valenciennes—Paris—Bécon 1875.

899 Meudon, Bords de la Seine

Lent by PAUL JAMOT, PARIS.

Meudon, on the banks of the Seine. In the left foreground, two women sitting on the ground; beyond, in the centre, a man playing a mandolin. The wooded banks of the river in the background, with a bridge and boats. Signed: *Carpeaux.*

Black chalk heightened with white on grey paper. 9½×13¾ in. (24×35 cm.).

Coll.: Carpeaux.

Exhib.: Amsterdam, *Exposition rétrospective de l'Art Français,* 1926 (50).

GÉRICAULT, THÉODORE

1791 Rouen—Italy—London—Paris 1824.

900 Guerrier nègre tenant une Lance

Lent by PAUL SACHS, HARVARD UNIVERSITY.

Negro Soldier holding a Lance. He is standing, the left leg brought forward, crossing a lance which he holds by both hands.

Brush and wash (sepia and grey wash) over indications in pencil. $13\frac{3}{16}\times 9\frac{13}{16}$ in. (33.5×24.9 cm.).

Coll.: Marmontel; Beurdeley.

Exhib.: *Exposition centennale,* 1900, No. 984; *Exposition Centennale de l'Art Français,* St. Petersburg, 1912, No. 276.

Lit.: *Soc. de Repr. des Dessins de Maîtres,* 1912.

PUVIS DE CHAVANNES, PIERRE-CÉCIL

1824 Lyons—Italy—Paris 1898.

901 Le pauvre pècheur

Lent by the MUSÉE DU LOUVRE.

The Poor Fisherman. On the right bank lies a child in a rust-coloured wrapper, and a woman in blue picks flowers. Signed: *P. Puvis de Chavannes,* and dated *1881.*

Oil on canvas. 59⅞×74⅞ in. (1.52×1.90).

Acquired by the Musée du Luxembourg, 1887; passed to the Louvre 1929.

Exhib. : Salon, 1884.

Lit. : M. Vachon, *Puvis de Chavannes*, 1895, 72, 71 (repr.) ; A. Michel, *Puvis de Chavannes*, 1912, 53 (repr.) ; Bénédite, *Les Chefs d'œuvre de la Peinture au Musée du Luxembourg* (repr.) ; C. Mauclair, *Puvis de Chavannes*, 1928, 116.

CHASSÉRIAU, THÉODORE

1819 Samana, San Domingo—Paris 1856.

902 La Paix Protectrice des Arts et des Travaux de la Terre

Lent by the Musée du Louvre, Paris.

Peace protecting the Arts and the Labours of the Earth. In the centre Peace, leaning against an olive tree, places her arm upon the head of a woman who is embracing her child. Around her, a group of women and a child, young men symbolizing the Study of the Arts, and, in the background, labourers with oxen. Studio stamp : *Th. Chassériau.*

Pencil, black chalk and pastel. 17½×23⅞ in. (44·5×60·5 cm.).

Coll. : Baron Arthur Chassériau ; given to the Louvre in 1918.

Exhib. : École des Beaux-Arts, *Dessins de l'École Moderne*, February 1844 (84) ; Paris, *Exposition Centennale de l'Art Française*, 1889 (104) and 1900 (804).

Lit. : T. Gautier, *L'Artiste*, March, 1857 ; A. Linzeler, *Beaux-Arts*, 1926, 253 (repr.) ; H. Rivière, *Accroissements des musées nationaux depuis* 1914, 1919, ii, No. 58.

A study for one of the large frescoes by Chassériau on the staircase of the former Cour des Comptes, destroyed by fire during the Commune (1871). The fresco of Peace was the central motive ; the left-hand portion was transferred to canvas and is now in the Louvre.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

903a Illustration pour la "Rodogune" de Corneille

Lent by Baron Henri de Rothschild, Paris.

Illustration to the "Rodogune" of Corneille. Original drawing of the Frontispiece (1760).

Pen and wash. 7½×5¼ in. (19×13 cm.).

Coll. : Madame de Pompadour ; Lebeuf de Montgermont.

Lit. : A. Michel, *François Boucher* (Les Artistes Célèbres), 1889, 65 (repr.).

Repr. in facsimile, Paris, 1931.

CLODION, CLAUDE MICHEL, Called

1738 Nancy—Rome—Paris 1814.

903b **Étude de Nymphe Couchée**

Lent by Paul J. Sachs, Harvard University.

Recumbent figure of a nymph, holding a vase.

Black and white chalks. 7⅛×11½ in. (18×29.2 cm.).

Coll.: Alph. Kann.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

903c **Illustrations pour les Œuvres de Molière, 1734**

Lent by Baron Henri de Rothschild, Paris.

Illustrations to the works of Molière. Thirty-three original designs for engravings and two drawings of fleurons. Engraved by Laurent Cars.

Black chalk and wash.

Coll.: Library of Baron Pichon (244).

Lit.: *Catalogue de la Bibliothèque du Baron James de Rothschild*, i, 220; A. Michel, *François Boucher* (Les Artistes Célèbres), 1889, repr., 29, 32, 35.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

904 **Scène du "Malade Imaginaire"**

Lent by Samuel Courtauld, London.

Two doctors, of whom one carries a book, the other a syringe, address a patient in bed. Signed: *H. Daumier.*

Black chalk and watercolour wash. 7⅝×10⅜ in. (19.5×26.5 cm.).

Exhib.: Museum of Modern Art, New York, 1930.

Lit.: E. Fuchs, *Der Maler Daumier*, 66, No. 337 (repr.).

JOHANNOT, ALFRED

1800 Offenbach—Paris—Paris 1837.

905 Manon et le Chevalier des Grieux

Lent by H. Fritch-Estrangin, Paris.

Scene from the celebrated novel by the Abbé Prévost. Des Grieux hastens towards Manon as she falls in a faint. Signed: *Alfred Johannot.*

Watercolour. 8¼×5⅞ in. (21×15 cm.).

Exhib.: Paris, Galerie Charpentier, *Exposition Louis Philippe,* 1926; Musée des Arts Décoratifs, *Décor de la Vie à l'Epoque Romantique,* 1930, No. 488.

RAVIER, FRANÇOIS-AUGUSTE

1814 Lyons—Morestel (Isère) 1895.

906 Coucher de Soleil

Lent by the Musée du Louvre, Paris.

Sunset. Signed: *F. A*^{te} *Ravier*; on the right is the studio stamp *F. A*^{te}.

Watercolour and gouache. 10¼×13¾ in. (26×35 cm.).

DELACROIX, EUGÈNE

1798 Charenton—visited Morocco and Spain—Paris 1863.

907 Apollon sur son Char

Lent by the Musée du Louvre.

Apollo in his Chariot. The god drawing his bow as he stands in his chariot. He is silhouetted against the rays of the sun.

Black chalk. 10¾×17¼ in. (27.5×44 cm.).

Coll.: Robaut. Acquired by the Société des Amis du Louvre in 1907.

Exhib.: Louvre, *Exposition Delacroix,* 1930, No. 473.

Lit.: Guiffrey and Marcel, *Inventaire général,* iv, No. 3438; *Robaut* No. 1108; Moreau-Nélaton, *Delacroix raconté par lui-même,* ii, fig. 291 (repr.); *Escholier,* iii, 71; Ch. Martine, *Dessins de maîtres anciens,* pl. i (repr.).

Detail of the principal group of the painted ceiling of the Galerie d'Apollon in the Louvre (1849–1852).

Cf. No. 344.

RAVIER, FRANÇOIS-AUGUSTE

1814 Lyons—Morestel (Isère) 1895.

908 Le Jardin d'une Villa Romaine

Lent by Paul Jamot, Paris.

The garden of a Roman villa. Signed: *F. A*^{te} *Ravier.*

Oil on millboard. 9⅞×10¾ in. (25×27 cm.).

Exhib.: Palais des Beaux-Arts, *Le Paysage Français de Poussin à Corot*, 1925 (735).

Lit.: P. Jamot, *Auguste Ravier*, 1910, 8; P. Jamot, *Revue de l'Art Ancien et Moderne*, 1923, ii, 327 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

909 Intérieur

Lent by the Musée du Louvre, Paris.

Interior. A woman seated by a child's cot. A bed with curtains behind. Inscribed: *VENTE COROT.*

Charcoal and stump. 14⅛×10½ in. (36.0×26.6 cm.).

Coll.: Corot, sold 1875; Moreau-Nélaton; bequeathed by him to the Louvre in 1927 (inventaire R.F. 8. 751).

MILLET, JEAN-FRANÇOIS

1814 Gruchy near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

910 Bûcherons liant des fagots dans la forêt

Lent by Ernest Rouart, Paris.

Woodcutters binding faggots. In the foreground a woman is dragging faggots; in the background two men. Signed: *J. F. M.*

Black chalk. 11⅜×18⅞ in. (29×48 cm.).

Coll.: Sensier, sold Dec. 1877, 261; Rouart, sold Dec. 1912.

Exhib.: École des Beaux-Arts, *J. F. Millet*, 1887, No. 135; Ex. Centennale, 1900, No. 1180.

Lit.: Moreau-Nélaton, *Millet raconté par lui-même*, 1921, i, 99 (repr.); *Catalogue Vente Henri Rouart*, December 1912, 228, 117 (repr.).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

911 Le Forgeron

Lent by Claude Roger-Marx.

A Blacksmith at his Forge. Signed below to right : *H. D.*

Black chalk and Indian ink wash, heightened with white. 13¼×9½ in. (33.5×24 cm.).

Coll. : G. Cahen.

Exhib. : Galerie Durand-Ruel, Paris, 1878 ; École des Beaux-Arts, 1901, No. 168.

Lit. : F. Fosca, *Amour de l'Art*, 1929, 320 (repr.).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

912 Au Théâtre

Lent by Ernest Rouart, Paris.

At the Theatre. In the foreground, women in evening dress with two men behind them. Signed : *H. D.*

Black chalk, sepia wash and watercolours. 7½×10¼ in. (19×26 cm.).

Coll. : H. Rouart, Paris.

Lit. : *Cat. de la Vente Henri Rouart*, Dec. 18th, 1912, No. 33, 19 (repr.) ; E. Fuchs, *Der Maler Daumier*, 1927, No. 253B (repr.).

MILLET, JEAN-FRANÇOIS

1814 Gruchy near Cherbourg—Paris—Cherbourg—Paris 1875.

913 Femme nue Couchée

Lent by Ernest Rouart, Paris.

A nude woman reclining on a bed. Signed : *J. F. M.*

Black chalk and stump. 6⅛×11⅜ in. (15.5×29.0 cm.).

Coll. : Henri Rouart, sold Dec. 1912 (235).

Exhib. : Paris, École des Beaux-Arts, *Exposition Millet*, 1887, No. 148.

ROUSSEAU, PIERRE-ETIENNE-THÉODORE

1812 Paris—Barbizon 1867.

914 La Lande

Lent by the MUSÉE FABRE, MONTPELLIER.
A marshy and wooded landscape under a cloudy sky by moonlight.
Charcoal and bistre wash, heightened with white and touches of green, on buff paper. 23×35 in. (58.5×89 cm.).

BARYE, ANTOINE-LOUIS

1795 Paris—Paris 1875.

915 Forêt de Fontainebleau. "Le Rageur"

Lent by ANDRÉ SCHOELLER, PARIS.
A Tree, known as " Le Rageur " in the Forest of Fontainebleau.
Oil on canvas. $15\frac{3}{8} \times 11\frac{3}{4}$ in. (0.39×0.30).
Coll. : Barye, sold 1875 (49).
Exhib. : École des Beaux-Arts, *Exposition Barye*, 1875 (383).

BARYE, ANTOINE-LOUIS

1795 Paris—Paris 1875.

916 Lion dévorant une Proie

Lent by A. SCHOELLER, PARIS.
Lion devouring its Prey. Signed : *BARYE.*
Watercolour. $6\frac{5}{16} \times 9\frac{7}{8}$ in. (16×25 cm.).
Coll. : Barye, sold 1795 (105).
Exhib. : École des Beaux-Arts, *Exposition Barye*, 1889 (699); Paris, *Exposition Coloniale*, 1931 (repr. in catalogue).
There is a picture of the same subject in the Louvre.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

917 Études de Têtes

Lent by PERCY MOORE TURNER, LONDON.
Three separate studies of a man's head. Signed : *H. D.*
Pen and ink, with wash and black chalk. $4\frac{3}{8} \times 6\frac{3}{4}$ in. (11×17.1 cm.).
Coll. : Cahen, Paris.
Lit. : E. Klossowski, *H. Daumier*, III, No. 270.

GUYS, CONSTANTIN

1805 Flushing—Paris—Constantinople—Madrid—Rome—Paris 1892.

918 A Janissé

Lent by Claude Roger-Marx, Paris.

In Janissé. A man and five women in Eastern attire. Inscribed below to right: *Janissé, Suburb of Péra.*

Pen and ink and watercolours. $9\frac{1}{2}\times 14\frac{1}{4}$ in. (24×36 cm.).

Exhib.: Paris, Galerie Bernheim, 1930; *Exposition Coloniale,* 1931.

Lit.: J. P. Dubray, pl. 16; F. Fosca, *Amour de l'Art,* 1929, 319 (repr.).

ROUSSEAU, PIERRE-ETIENNE THÉODORE

1812 Paris—Barbizon 1867.

919 La Lande

Lent by the National Gallery of Scotland, Edinburgh.

A road across a heath.

Brush drawing in sepia. $7\frac{3}{4}\times 11\frac{1}{16}$ in. (19.8×28 cm.). Studio stamp.

ROUSSEAU, PIERRE-ETIENNE THÉODORE

1812 Paris—Barbizon 1867.

920 La Forêt en hiver

Lent by the Musée du Louvre, Paris.

Behind a little pond, the forest stretches in a close wall of trees, stripped of their leaves, and pierced by a roadway. Studio stamp: *TH. R.*

Charcoal on grey paper. $19\frac{1}{8}\times 25\frac{1}{4}$ in. (48.5×64.5).

Coll.: Atelier of Théodore Rousseau; A. Beurdeley. Acquired by the Société des Amis du Louvre in 1920.

Exhib.: St. Petersburg, *Exposition Centennale de l'Art Français,* 1912, No. 573; Geneva, *Art Français,* 1918, No. 295.

Lit.: *Apollo,* 1912; H. Rivière, *Accroissements des musées nationaux depuis* 1914, 1921, iii, No. 26.

Study for the picture in the Widener Collection.

MILLET, JEAN-FRANÇOIS

1814 Gruchy near Cherbourg—Paris—Cherbourg—
Barbizon 1875.

921 La Bouillie

Lent by the Musée Fabre, Montpellier.

The Broth. In a cottage interior a young peasant woman is seated near the fire, facing the spectator, her head turned left. She holds a child on her knee and is cooling a spoonful of broth by blowing on it. Signed : *J. F. Millet.*

Black chalk heightened with white. 14⅝×11¾ in. (37×30 cm.).

Coll. : A. Bruyas.

Lit. : *Soc. de reproduction des dessins de maîtres*, vi, 1914 (repr.) ; A. Joubin, *Le Musée de Montpellier* (*Coll. Memoranda*), 59 (repr.).

The same subject was treated by Millet in the painting in the Marseilles Museum and in a well-known etching.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

922 La Parade

Lent by Sir William Burrell, Berwick-on-Tweed.

A showman beats a drum at the entrance of a booth, outside which is displayed an advertisement of the fat woman. Signed and inscribed : *A mon ami Jules Dupré. H. D.*

Chalk, pen and ink and Indian ink wash. 16×11⅝ in. (40.7×29.5 cm.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

923 Ruisseau sous bois à Civita Castellana

Lent by the Musée du Louvre, Paris.

On the right bushes grow among rocks, with a stream below. Inscribed : *VENTE COROT.*

Pencil. 12⅛×15¼ in. (31×39 cm.).

Coll. : Schoeller.

Exhib. : Corot, *Bibliothèque Nationale,* Dec., 1930-Jan., 1931.

Lit. : Robaut, *L'Œuvre de Corot,* 1905, iv., 14, No. 2505.

Executed c. 1827. The Louvre has a similar drawing so dated.

MILLET, JEAN-FRANÇOIS

1814 Grouchy (near Cherbourg)—Paris—Cherbourg—
Barbizon 1875.

924 Étude de femme nue

Lent by the Musée du Louvre, Paris.

Study of a Nude Woman, standing, her back to the spectator. Signed : *J. F. M.*

Black chalk. 12½×9⅜ in. (31.9×23.8 cm.).

Coll. : Henri Rouart. Acquired by the Société des Amis du Louvre in 1913.

Lit. : Guiffrey and Marcel, *Inventaire général,* No. 10493.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

925 La Parade Foraine

Lent by the Musée du Louvre, Paris.

The Fair. On the boards of a travelling theatre the impresario calls attention to his signboard, on which is painted a crocodile. On the right the fat woman points out the entrance to the show. On the left are three other figures. Signed : *H. D.*

Pen and ink and watercolour. 10½×14½ in. (26.6×36.7 cm.).

Coll. : Alexandre Dumas fils ; Henri Rouart.

Exhib. : Paris, Galerie Durand Ruel, *H. Daumier,* March, 1878. No. 196 ; Paris, *Exp. centennale de l'Art Français,* 1889, No. 137.

Lit. : Champfleury, *Catalogue de l'Exposition H. Daumier, Galerie Durand Ruel,* 1878, No. 196, 79 ; A. Alexandre, Catalogue, 377 and 169 (repr.) ; E. Klossowsky, 1914, 186, pl. li (repr.) ; R. Escholier, 1923, pl. xii, 1923 ; *Les Dessins de Daumier* (Ars Graphica), 1924, pl. xlv (repr.) ; L. Marotte and Ch. Martine, 1924, pl. 4 (repr.) ; E. Fuchs, *Der Maler Daumier,* 1927, No. 259 (repr.).

MILLET, JEAN-FRANÇOIS

1814 Grouchy (near Cherbourg)—Paris—Cherbourg—
Barbizon 1875.

926 Homme bêchant

Lent by the MUSÉE DU LOUVRE, PARIS.

A Man digging in a field, his back to the spectator. In the background, horses drawing a cart.

Black chalk on yellow paper. 12¼ × 9⅞ in. (31 × 25 cm.).

Coll.: Moreau-Nélaton (bequeathed in 1927).

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

927 La Soupe

Lent by the MUSÉE DU LOUVRE, PARIS.

Seated at a table on which stands a steaming pot, a man and a woman with her child. Signed below near centre: *H. D.*

Pen and ink with Indian ink and watercolour washes. 11 × 16¾ in. (28 × 42.5 cm.).

Coll.: Guyotin; A. Schoeller; J. Zoubalow.

Exhib.: École des Beaux-Arts, 1901, No. 212; Copenhagen, Exhibition of French Art, 1920.

Lit.: A. Morancé, *H. Daumier*, 13 (repr.); E. Klossowski, *H. Daumier*, 1921, No. 311 (repr.); L. Rosenthal, *H. Daumier*, 93 (repr.); *Dessins de Daumier*, L. Marotte and Ch. Martine, 1921 (repr.); H. Rivière, *Accroissements des musées nationaux depuis* 1914, 1921, iii, No. 25; E. Fuchs, *Der Maler Daumier*, 1927, No. 235 (repr.).

MOREAU, GUSTAVE

1826 Paris—Paris 1898.

928 La Chûte de Phaëton

Lent by the MUSÉE DU LOUVRE.

The Fall of Phaethon. Against a blue sky is silhouetted the nude figure of Phaethon, standing on his chariot, whirling downwards into space. At the top is the lion of the Zodiac, and at the bottom a huge snake. Signed on the left, in red: *Gustave Moreau.*

Watercolour. 38½ × 24¾ in. (0.98 × 0.63).

Coll.: Hayem. Given by him to the Musée du Luxembourg; passed to the Louvre, 1929.

Exhib. : 1878.

Lit. : Schuré, *Revue de Paris*, December, 1900.

Repr. : Laran et Deshairs, *Gustave Moreau* (L'Art de notre Temps), 1913, pl. xxxv.

TISSOT, JAMES-JACQUES-JOSEPH

1836 Nantes—London—Palestine—Nantes 1902.

929 Lady Mary Craven

Lent by J. G. Lousada, London.

Standing, three-quarter length, looking to the left, her hands clasped.

Pencil and watercolour. 18½×12 1/16 in. (46.8×30.8 cm.).

Exhib. : Tate Gallery, 1926 ; Burlington Fine Arts Club, 1927.

Lady Evelyn Mary, second daughter of the 2nd Earl of Craven, m. 1862, d. 1924.

DAUBIGNY, CHARLES-FRANÇOIS

1817 Paris—Rome—London—Paris 1878.

930 L'Inondation

Lent by the Musée du Louvre, Paris.

The Flood. To the right a river overflowing its banks, to the left a meadow with tall slender trees, and in the distance a village with a steeple. In the foreground five men on horses.

Black chalk. 9½×15 in. (24×38 cm.).

Coll. : Daubigny, sold 1878 ; bequeathed by E. Moreau-Nélaton in 1927 to the Louvre.

GUYS, CONSTANTIN

1805 Flushing—Paris—London—Constantinople—Madrid—Rome—Paris 1892.

931 Étude de Femme

Lent by the Musée du Louvre, Paris.

Study of a woman. She is standing, full-face, dressed in black.

Pencil, Indian ink and gouache. 11⅜×7⅜ in. (28.9×18.7 cm.).

Coll. : Musée du Luxembourg.

MILLET, JEAN-FRANÇOIS

1814 Grouchy (near Cherbourg)—Paris—Cherbourg—
Barbizon 1875.

932 La Porteuse d'Eau

Lent by the Musée du Louvre, Paris.

A Water-carrier, standing, turned to the left, with a pitcher on her shoulder. Signed: *J. F. Millet.*

Pen and bistre and watercolour. 10½×13½ in. (26.6×34.4 cm.).

Coll.: Lebeuf de Montgermont. Sold 1919 (145).

Lit.: Guiffrey and Marcel, *Inventaire général*, v, No. 10354.

GUYS, CONSTANTIN

1805 Flushing—Paris—London—Constantinople—
Madrid—Rome—Paris 1892.

933 Le Sénateur venant du Vatican

Lent by Campbell Dodgson, London.

A coach with cavalry escort passing beneath the Castle of St. Angelo.

Pen and ink and watercolour, with inscriptions in French and English. 8 7/16×11 in. (21.5×28 cm.).

Lit.: P. G. Konody, *The Painter of Victorian Life*, 1930, 113 (repr.).

Engr. Oskar Bangemann (1930), in facsimile (wood-engraving printed in colours).

Belongs to a set of drawings made in Rome about 1865.

MANET, EDOUARD

1832 Paris—Paris 1883.

934 Odalisque

Lent by the Musée du Louvre, Paris.

A Woman in Oriental costume, lying on her right side, her head supported on her right hand, her left holding the stem of a chibouk.

Watercolour, and washes of Indian ink and gouache. 4⅞×7⅝ in. (12.3×19.5 cm.).

Coll. : Pellerin. Acquired by the Société des Amis du Louvre in 1926.

Lit. : Meier-Graefe, *Edouard Manet*, 1912 ; fig. 31 (repr.) ; Tabarant, *Manet*, 1931, No. 17.

The subject was etched by Manet (Moreau-Nélaton 20).

FANTIN-LATOUR, HENRI

1836 Grenoble—Paris—Buré (Orne) 1904.

935 La Liseuse

Lent by the MUSÉE DU LOUVRE, PARIS (Raymond Koechlin Bequest).

A seated woman reading, head and shoulders three-quarters turned to right. *H. Fantin.*

Charcoal. 12¾×10⅜ in. (32.5×26.5 cm.).

Coll. : Musée du Luxembourg.

Study for the picture, *La Liseuse*, in the Raymond Koechlin Collection, bequeathed to the Louvre, 1931.

HARPIGNIES, HENRI-JOSEPH

1819 Valenciennes—Brussels—Rome—Naples—
St. Privé (Yonne) 1916.

936 Aux bords du Rhône

Lent by CAMPBELL DODGSON, LONDON.

Trees on a height above the Rhône. Signed : *H. I. Harpignies*, and dated *1884*.

Watercolour. 7¼×10¾ in. (18.4×27.3 cm.).

Coll. : J. Staats Forbes.

PUVIS DE CHAVANNES, PIERRE-CÉCIL

1824 Lyons—Italy—Paris 1898.

937 Étude de Femme

Lent by the MUSÉE DU LOUVRE, PARIS.

Study of a Woman, seated, three-quarters to right ; she raises her arms as if about to raise her veil.

Black chalk on grey paper. 10⅛×5½ in. (26×14 cm.).

Drawn probably between 1887 and 1889. Given by the artist's heirs to the Louvre, 1899.

MILLET, JEAN-FRANÇOIS

1814 Gruchy, near Cherbourg — Paris — Cherbourg — Barbizon 1875

938 La Bergère

Lent by LOUIS C. G. CLARKE, CAMBRIDGE.

A Shepherdess. She leans against a tree-stump, holding a staff, turned half to right. Millet's studio stamp in right lower corner.

Black chalk. 11¼×7½ in. (28.5×19 cm.).

Coll.: Marguerite Sensier.

Lit.: Alfred Sensier, *La Vie et l'Œuvre de J.-F. Millet*, 1881, 297 (repr.).

GUYS, CONSTANTIN

1805 Flushing—Paris—London—Constantinople—Madrid—Rome—Paris 1892.

939 A l'Entrée du Vatican

Lent by CAMPBELL DODGSON, LONDON.

At the entrance to the Vatican two of the Swiss Guards are posted, during a visit of Napoleon III to the Pope. On the left are soldiers with the French eagle; on the right, officials of the Papal court.

Pen and ink, with grey and brown watercolour wash $10\frac{3}{16}$×16⅛ in. (25.9×41 cm.).

Drawn at Rome about 1865.

Lit.: P. G. Konody, *The Painter of Victorian Life*, 1930, 109 (repr.).

COROT, JEAN-BAPTISTE-CAMILLE

1796 Paris—Italy—Paris 1875.

940 Jeune Femme Couchée

Lent by ERNEST ROUART, PARIS.

Young woman asleep, in profile to the left, one hand on her breast, the other resting on the ground.

Pencil. 9¾×15 in. (24.8×38.1 cm.).

Coll.: Corot, sold May–June 1875 (554); Henri Rouart, sold December, 1912 (19).

Lit.: *Robaut*, iv, No. 2780 and i, 74 (repr.); *Catalogue de la Vente H. Rouart*, December, 1912, No. 19 (repr.).

RODIN, AUGUSTE

1840 Paris—Meudon 1917.

941 Étude de femme nue

Lent by MRS. H. H. TURNER, OXFORD.

Nude woman, facing to right. Signed: *Aug Rodin*, and dated *1910*.

Pencil. 12⅛×8 in. (30.8×20.2 cm.).

Repr.: P. Gsell, *L'Art*, 1911, 125.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

942 La Toilette

Lent by FRANK STOOP, LONDON.

The Toilet. A woman combing her hair at a dressing-table, whilst a maid stands by holding a cup.

Pastel on paper. 37×42½ in. (0.94×1.08).

Coll.: A. Vollard.

Exhib.: Burlington Fine Arts Club, Winter, 1917–8 (6).

Lit.: *Burlington Magazine*, xxxi, 190 (repr.).

Repr.: J. Meier-Graefe, *Degas* (transl. Holroyd Reece), 1923, pl. xcii.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1919.

943 La Jeune Mère

Lent by JOSSE BERNHEIM-JEUNE, PARIS.

The Young Mother. Signed: *Renoir*.

Pastel on canvas. 20½×29⅝ (0.52×0.75).

Lit.: Meier-Graefe, *Renoir*, 1929, 207 (repr.).

Painted in 1885.

SISLEY, ALFRED

1840 Paris—visited England—Moret-sur-Loing 1899.

944 Abords d'une Gare en Hiver

Lent by DURAND-RUEL, PARIS.

Near a Railway Station in Winter. In the foreground an orchard, in the background a line of trucks. Signed: *Sisley*.

Pastel on canvas. 14⅞×21½ in. (38×55 cm.).

Coll.: Aghion.

Exhib.: Paris, Galerie Bernheim-Jeune, December, 1929; Galerie Durand-Ruel, *Sisley*, 1930.

Drawn in 1882.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

945 Amazone, vue de dos

Lent by the Musée du Louvre, Paris.

A lady on horseback. Her back is towards the spectator, her head turned to right. She is in the saddle, and wears a coat with a short basque, and a skirt with large pleats. The saddle and the crupper of the horse are roughly sketched in.

Pencil. 12⅜×7⅞ in. (31.5×20 cm.).

Coll.: Degas; Marcel Bing.

Lit.: H. Rivière, No. 15; P. Jamot, *Degas*, 1924, pl. 16.

Drawn about 1865–70.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

946 Homme couché

Lent by Arthur Sachs, New York.

Man sleeping. Signed in ink: *H. D.*

Black chalk and watercolour. 3¾×8½ in. (9.5×21.5 cm.).

On the back is a pen and ink drawing of a woman standing.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

947 Le Rieur

Lent by Percy Moore Turner, London.

Half-length figure of a man laughing. Signed: *H. D.*

Pen and ink and ink wash. 4¾×3⅝ in. (12×9.3 cm.).

Coll.: Paul Bureau, Paris.

Exhib.: Daumier Exhibition, Paris, 1901, No. 154.

Lit.: E. Fuchs, *Der Maler Daumier*, 1927, 177c (repr.).

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General

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

948 La Danse à la Campagne

Lent by C. M. DE HAUKE, PARIS.

Dancing in the country. A man, his back to the spectator, wearing a dark coat and light-coloured trousers, and a short beard, is dancing with a young woman, who holds a fan in her right hand. Signed : *Renoir.*

Pencil. 9⅝×4⅝ ins. (24.5×12 cm.).

Coll. : Given by Renoir to his friend Portier, with a dedication, which was effaced by him when the drawing was sold to Dr. Viau.

Exhib. : Durand-Ruel, April, 1921, No. 73.

Lit. : G. Rivière, *Renoir et ses Amis*, 66 (repr.).

Study (1883) for the picture, formerly at Durand-Ruel's, and now in the Barret-Decap Collection, Biarritz.

DAUMIER, HONORÉ

1808 Marseilles—Paris—Valmondois 1879.

949 Avocat plaidant

Lent by SAMUEL COURTAULD, LONDON.

A barrister, grasping his client's hand, points in the direction of a picture hanging on the wall over the judge. Signed : *H. D.*

Pen and ink and wash. 9×11¾ in. (22.7×30 cm.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

950 La Couseuse

Lent by PAUL JAMOT, PARIS.

Woman sewing. She is seated in an arm chair, turned to the left, and holds a piece of needlework in her hand. Signed : *E. D.*, and dated *26 Aout 1859, Paris.*

Charcoal. 12×8⅝ in. (30.5×36.5 cm.).

Coll. : 3^{d} Degas sale, 1919, No. 159.

Exhib. : Paris, Galerie Georges Petit, 1924, No. 75 ; *Exposition rétrospective de l'Art français, Amsterdam*, 1926, No. 129.

Lit. : Rivière, *Les Dessins de Degas*, No. 52 ; *Catalogue 3^{eme} vente Degas*, 1919, 159 (repr.) ; Luc Benoist, *Amour de l'Art*, 1926, 175 (repr.).

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Meudon 1917.

951 Femme nue

Lent by Dr. Georges Viau, Paris.

Figure of a Nude Woman, seen from the front.

Pencil and stump. $12\frac{1}{4} \times 7\frac{7}{8}$ in. (31.0×20.0 cm.).

Coll. : Doucet ; Zoubaloff.

PISSARRO, CAMILLE

1830 St. Thomas (W. Indies)—Normandy—Paris 1903.

952 Les Myottes

Lent by Lucien Pissarro, London.

Landscape, a reaped cornfield in the foreground. Signed : *C. Pissarro.*

Pastel. $9\frac{1}{2} \times 11\frac{7}{8}$ in. (24.0×30 cm.).

Coll. : The Artist.

Exhib. : Leicester Galleries, 1931.

PUVIS DE CHAVANNES, PIERRE-CÉCIL

1824 Lyons—Italy—Paris 1898.

953 Salomé

Lent by the Musée du Louvre, Paris.

Salome is standing, and clad in long transparent draperies. With her left hand she is taking a dish from a servant standing on the right behind her.

Black chalk. $11\frac{9}{16} \times 5\frac{5}{8}$ in. (29.5×14.5 cm.).

Study for the figure of Salome in the *Beheading of St. John the Baptist*, exhibited in the Salon of 1870.

BOUDIN, EUGÈNE-LOUIS

1824 Honfleur—Paris—Paris 1878.

954 La Plage

Lent by Claude Roger-Marx, Paris.

Sea-side. Numerous people on the sands. Signed : *E. Boudin*, and inscribed *Trouville 69.*

Watercolours over pencil. $5\frac{1}{8}\times10\frac{5}{8}$ in. (13×27 cm.).

Coll. : Cahen.

Exhib. : École des Beaux-Arts, 1899 ; Galerie Bernheim, 1930.

Lit. : C. Roger-Marx, *Amour de l'Art*, 1927, 355 (repr.).

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

955 Étude de Baigneuses

Lent by MARCEL GUÉRIN, PARIS.

Two Studies of a Woman falling ; to right, study of drapery.

Pencil. $8\frac{3}{4}\times14$ in. (22.2×35.5 cm.).

Exhib. : Galerie Durand-Ruel, Paris, 1921, No. 70.

Drawn about 1887. Study for *Les Baigneuses* (1887), formerly in the J. E. Blanche Collection.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

956 Étude de Femme nue

Lent by the MUSÉE DU LOUVRE, PARIS.

Study of a nude woman, recumbent, her head to right.

Black chalk. $9\times13\frac{7}{8}$ in. (23.0×35.5 cm.).

Coll. : Degas ; Musée du Luxembourg.

Lit. : H. Rivière, *Accroissements des musées nationaux depuis* 1914, 1920, No. 60.

MONET, CLAUDE

1840 Paris—Giverny 1926.

957 La Femme à l'Ombrelle

Lent by DURAND-RUEL, PARIS.

A Woman, near the edge of a cliff, looks towards the sea. A high wind is blowing. Signed : *Claude Monet.*

Black chalk. 12×9 in. (30.5× 23 cm.).

Drawn about 1881.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

958 Madame G

Lent by **Maurice Lamotte, Paris.**

She wears a long silk dress, which trails behind her, and a cashmere shawl. Signed: *Claude Monet*, and dated *1868*.

Oil on canvas. 88½×55 in. (2.25×1.40).

In the family of the present owner since it was painted.

Exhib.: Paris, Pavillon de Marsan, *Cinquante Ans de Peinture Française*, 1925 (46); Louvre (Orangerie), *Monet*, 1931 (11).

Lit.: A. Alexandre, *Claude Monet*, 1921, 40 (repr.); *Catalogue de l'Exposition, Cent Ans de Peinture Française*, 1925 (repr.).

MANET, EDOUARD

1832 Paris—Paris 1883.

959 Femme nue assise

Lent by **J. G. Lousada, London.**

Sketch of a nude woman, seated. Signed: *E.M.*

Indian ink outline and wash over black and red chalks. 10⅜×7¹⁵⁄₁₆ in. (26.4×20.1 cm.).

Lit.: *Vasari Soc.*, 2nd Series, viii, 16 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

960 Danseuse assise

Lent by **Durand-Ruel, Paris.**

Seated Dancer. She is stooping forward to tie her shoe. Signed: *Degas*, and inscribed: *à M. Ch. Durand-Ruel.*

Charcoal with pastel on paper. 12⅜×16⅛ in. (31.5×41 cm.).

Given to Durand-Ruel, 1886.

REDON, ODILON

1840 Bordeaux—Paris 1916.

961 Soleil Couchant

Lent by Claude Roger-Marx, Paris.

Sunset. A woman seated on a rock, silhouetted against the great circle of the sun. Signed: *ODILON REDON.*

Charcoal. 17¾×15⅛ (45.0×38.5 cm.).

Coll.: Madame Redon.

Exhib.: Paris, Pavillon de Marsan, *Exposition rétrospective Odilon Redon.*

Repr.: Ch. Fegdal, *Odilon Redon,* pl. 40.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

962 Pont-Aven

Lent by Maurice Gobin, Paris.

The River at Pont-Aven; cloudy sky. Signed: *Renoir,* and inscribed: *A Pont-Aven.*

Watercolours. 7½×10⅝ in. (19×27 cm.).

Exhib.: Galerie Bernheim, 1930.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

963 Nu

Lent by Durand-Ruel, Paris.

Nude figure of a woman seen from the back. Signed: *Renoir,* and inscribed: *à mon ami Charles Durand Ruel.*

Red, black and white chalks. 17½×9⅝ in. (44.5×24.5 cm.).

Drawn in 1884.

TOULOUSE-LAUTREC, HENRI DE

1864 Albi—Paris 1902.

964 Portrait de Mme. Berthe Bady

Lent by Marcel Guérin, Paris.

She is seen full-face, her chin resting on her right hand, her elbow resting on her knee. The head and hand alone are finished, the rest slightly sketched. Below on left the artist's stamp.

Red chalk on light blue paper. $20\frac{7}{8}\times14\frac{5}{16}$ in. (53.0×36.5 cm.).

Coll.: Heim, sold 1913, No. 21; M. Mayers.

Exhib.: Paris, Pavillon de Marsan, *Toulouse-Lautrec*, 1931, No. 233.

Drawn in 1897. Study for the picture in the Albi Museum, No. 24, and the programme for "La Lepreuse" by Henri Bataille, given at the Théâtre de l'Œuvre, 1896–97 (cf. Delteil, No. 196).

REDON, ODILON

1840 Bordeaux—Paris 1916.

965 **Profil**

Lent by Campbell Dodgson, London.

Head of a woman, in profile to left, wearing a wreath of leaves. Signed: *ODILON REDON.*

Charcoal and stump. $20\frac{5}{8}\times14\frac{3}{8}$ in. (52.5×36.5 cm.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

966 **Femme au bain**

Lent by Jean Cailac, Paris.

After the Bath. A nude woman wiping her arm with a towel.

Pastel on paper. $22\frac{1}{4}\times26\frac{5}{8}$ in. (56.5×67.5 cm.).

Coll.: Degas, sold 1918, 249; sold, Paris, Hôtel Drouot, Coll. Mdlle. Fèvre, Marseilles, Dec. 2nd, 1930 (60).

Lit.: *Catalogue* 1ère *Vente Degas*, 1918 (133) (repr.); *Catalogue Vente Hôtel Drouot*, 1930 (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

967 **Danseuses**

Lent by Marcel Guérin, Paris.

Two studies of Dancers. Above, a dancer on tip-toe leaning against a door. At right-angles below, another dancer with hands crossed behind her back. Marked with the studio stamp : *Degas*.

Brush drawing in brown and white on pink paper. 16⅛ × 11⅛ in. (41 × 28.3 cm.).

Coll. : Third Degas Sale (132).

Exhib. : Paris, Galerie Georges Petit, *Exposition Degas*, 1924.
Study for the *Répétition au Foyer de la Danse*, now in America.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

968 Madame Pontillon et sa Fille

Lent by C. M. DE HAUKE, PARIS.

Young Lady with a sunshade lying beside her. She wears a light grey dress and a little black hat. Behind, in centre, a child. Signed in ink : *Berthe Morisot*.

Watercolour. 7½ × 9¼ in. (19 × 23.5 cm.).

Coll. : Degas (sale 1918, No. 232) ; Pridonoff.

Exhib. : Paris, Bernheim Jeune, *Berthe Morisot*, 1929.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

969 Femme Nue

Lent by DR. GEORGES VIAU, PARIS.

Nude Woman. One leg rests on a chair.

Pastel on light blue paper. 18⅞ × 11¾ in. (48 × 30 cm.).

Coll. : Degas Studio Sale, 1918 (178).

MANET, EDOUARD

1832 Paris—Paris 1883.

970 Portrait du Père de Manet

Lent by MME. ERNEST ROUART, PARIS.

Portrait of his father, head only. Signed : *Ed. M.*, and dated *1860*.

Red chalk. 6⅞ × 5½ in. (17.5 × 14 cm.).

Etched twice by Manet, M.-N. 50 (dated 1860) and 51 (186).

MANET, ÉDOUARD

1832 Paris—Paris 1883.

971 Femme assise

Lent by the MUSÉE DU LOUVRE, PARIS (Raymond Koechlin Bequest).

An old Woman, wrapped in rugs, seated in an armchair. Signed below to right : *E. M.*

Red chalk. $4\frac{3}{8} \times 5\frac{1}{8}$ in. (11.5×13.0 cm.).

Coll. : R. Koechlin. Bequeathed to the Louvre.

Exhib. : Amsterdam, 1926, *Exposition rétrospective d'Art Français*, No. 178.

Design for the etching *La Convalescente* (Moreau-Nélaton, 21).

PISSARRO, CAMILLE

1830 St. Thomas, West Indies—Normandy—Paris 1903.

972 Retour des Champs

Lent by DURAND-RUEL, PARIS.

Two Peasant Women, one carrying a pack, the other pushing a wheel-barrow. Signed : *C. Pissarro* and dated *'81*.

Body-colours. $10\frac{1}{16} \times 12\frac{3}{4}$ in. (25.5×32.5 cm.).

Drawn in 1881.

REDON, ODILON

1840 Bordeaux—Paris 1916.

973 Ophélie

Lent by GEORGES BERNHEIM, PARIS.

Ophelia. Head in profile to left crowned with flowers. Emerges from the water. To the left, a mass of many-coloured flowers. Signed : *ODILON REDON*, and dated *1912*.

Pastel on millboard. $25\frac{1}{8} \times 35\frac{7}{8}$ in. (0.64×0.91).

Exhib. : Galerie Barbazanges, *Odilon Redon*, 1920 ; Galerie Druet, 1923.

Repr. : Ch. Fegdal, *Odilon Redon*.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

974 Femme nue

Lent by CLAUDE ROGER-MARX, PARIS.

Study of a Nude Seated Woman, stooping forwards to dry her left foot. Inscribed: *A. Roger-Marx. Bien amicalement, Renoir.*

Red, black and white chalks. 22¾ × 19 in. (58 × 48 cm.).

Lit.: F. Fosca, *Amour de l'Art*, 1929, 321.

TOULOUSE-LAUTREC, HENRI DE

1864 Albi—Paris 1901.

975 Femme Endormie

Lent by CLAUDE ROGER-MARX, PARIS.

A Sleeping Woman. Half-covered by the sheets; the head in profile to the left. Studio stamp: *HTL* (monogram in circle).

Red chalk on grey paper. 13¼ × 18⅝ (33·5 × 47·5 cm.).

Exhib.: Paris, Pavillon de Marsan, *Toulouse-Lautrec*, 1931 (226).

Lit.: Helleu et Sergent, No. 47.

Part of a series of studies done about 1896 which resulted in the lithograph *Le Sommeil* ("Elles"), Delteil No. 170.

TOULOUSE-LAUTREC, HENRI DE

1864 Albi—Paris 1901.

976 Au Lit

Lent by SAMUEL COURTAULD, LONDON.

A woman in bed, her face turned a little to the left. Signed: *H. T. L.* (monogram) *autrec.*

Pencil. 11¾ × 16½ in. (30 × 42 cm.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

977 Danseuse à Contre-jour

Lent by DR. GEORGES VIAU, PARIS.

Dancer seen against the light. Inscribed: *petits nœuds roses aux épaules.*

Black and white chalks on grey paper. 18¾ × 11¾ in. (47·5 × 30.0 cm.).

Coll.: Degas Studio Sale, 1918 (349).

MANET, EDOUARD

1832 Paris—Paris 1883.

978 Portrait de Roudier

Lent by the Musée du Louvre, Paris (Raymond Koechlin Bequest).

The head is turned three-quarters to right. Inscribed below to right: *A mon Ami Roudier*, and signed: *Manet*.

Red chalk. 7¾×6¼ in. (19.7×15.8 cm.).

Coll.: Raymond Koechlin, bequeathed to Musée du Louvre.

Exhib.: Amsterdam, 1926, *Exposition rétrospective d'Art Français*, No. 177.

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Mendon 1917.

979 Femme nue

Lent by Claude Roger-Marx, Paris.

Figure of a recumbent Nude Woman. Signed: *A. Rodin*.

Black chalk and stump. 6¾×9½ in. (17×24 cm.).

Exhib.: Galerie Bernier, Paris; Galerie Danthon.

Lit.: *Amour de l'Art*, 1929, 321 (repr.); *Arts et Métiers Graphiques*, 1931.

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

980 La Mer à Etretat

Lent by Maurice Gobin, Paris.

The Sea at Etretat; a rough sea. Signed below to left: *Cl. Monet*.

Pastel. 8¼×15⅝ in. (21 ×39.5 cm.).

Coll.: Soubies.

Study for the picture in the Louvre (Moreau-Nélaton Collection).

SEURAT, GEORGES

1859 Paris—Normandy—Paris. 1891.

981 Femme nue debout

Lent by Samuel Courtauld, London.

Charcoal. 23⅜×17⅝ in. (59.5×44.8 cm.).

Lit.: Bernheim-Jeune, *Les Dessins de G. Seurat* (repr.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

982 **Danseuse attachant son soulier**

Lent by Jules Strauss, Paris.

Dancer tying on her shoe. Signed in left corner: *Degas*.

Pastel on paper. 17⅞ × 23⅝ in. (45·5 × 60 cm.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

983 **Femme Nue**

Lent by Dr. Georges Viau, Paris.

Nude Woman. Seen against the light arranging her hair. Signed in pencil: *degas*.

Monotype retouched with pastel. 12 × 10⅝ in. (30 × 27 cm.).

Exhib.: Wiesbaden, 1921, No. 307.

SEURAT, GEORGES

1859 Paris—Normandy—Paris 1891.

984 **Glaneur**

Lent by Campbell Dodgson, London.

A man gleaning, silhouetted against the sky.

Charcoal. 12⅜ × 9⅜ in. (31.5 × 24 cm.).

PISSARRO, CAMILLE

1830 St. Thomas, West Indies—Normandy—Paris 1903.

985 **Le Marché**

Lent by Durand-Ruel, Paris.

Two women conversing on a market-place; a group of peasants behind. Signed: *C. Pissarro*.

Body-colours. 12⅝ × 9⅞ in. (32 × 25 cm.).

Drawn in 1883.

RENOIR, PIERRE-AUGUSTE

1841 Limoges—Paris—Cagnes 1899.

986 La Marchande d'Oranges

Lent by DURAND-RUEL, PARIS.

Seated figure of a Girl holding up an orange. A basket is at her side. Signed : *Renoir.*

Red chalk. 15½×11 in. (39.5×28.0 cm.).

Drawn in 1890.

TOULOUSE-LAUTREC, HENRI DE

1864 Albi—Paris 1902.

987 Portrait d'une Femme au "Casque d'Or"

Lent by MARCEL GUÉRIN, PARIS.

Profile to left, her fair hair raised in a high knob. The shoulders only sketched. Signed in red chalk : *H. T. Lautrec* (in monogram).

Red chalk and lead pencil on cream paper. 13⅛×9⅞ in. (33.5×25.0 cm.).

Coll. : Manzi, sold 1919, No. 193 ; Ermann, sold 1923, No. 121.

Exhib. : Paris, Pavillon de Marsan, *Toulouse-Lautrec*, 1931, No. 232.

Executed in 1897.

GAUGUIN, PAUL

1848 Paris—Brittany—Paris—Tahiti—Dominica
(Marquesas) 1903.

988 La Ramasseuse de Bois

Lent by the EARL OF SANDWICH, HINCHINGBROOKE.

A woman stooping to pick up wood.

Pastel. 18¼×15 in. (46.4×38 cm.).

A work of the painter's second Breton period (1888–89).

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

989 La Montagne Ste. Victoire

Lent by Samuel Courtauld, London.

Pencil and watercolour washes. 12¼×18⅝ in. (31×47 cm.).

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Meudon 1917.

990 Femme se balançant

Lent by the Musée Rodin, Paris.

Study of a woman, the torso inclined forward and with arms raised.

15×9½ in. (38.3×23.5 cm.).

Drawn about 1910.

SEURAT, GEORGES

1859 Paris—Normandy—Paris 1891.

991 Étude pour "La Baignade"

Lent by S. A. Morrison, London.

Nude youth in profile to right, seated, seen to the knees. Study for the central figure in the picture in the National Gallery, Millbank.

Charcoal. 12¼×9¼ in. (30.5×23.5 cm.).

Exhib.: Tate Gallery, 1928.

Lit.: Bernheim-Jeune, n.d., *Les Dessins de G. Seurat*, ii, pl. 127 (repr.).

Cp. No. 554.

MORISOT, BERTHE

1841 Bourges—Paris 1895.

992 Tête de jeune fille

Lent by Ernest Rouart, Paris.

Head of a girl, full-face.

Pastel on pink paper. 12¾×9⅝ in. (32.2×24.5 cm.).

MANET, EDOUARD

1832 Paris—Paris 1883.

993 La Toilette, Étude de Nu

Lent by **Marcel Guerin, Paris.**

The Toilet, nude-study. A nude woman is seated, full face, her left arm raised. Behind her another woman, roughly sketched in, seems to be dressing her hair. Signed in pencil: *E. Manet.*

Red chalk. 10½×7⅝ in. (27×19.5 cm.).

Coll.: Pellerin (Sale 1926, No. 45).

Exhib.: École des Beaux-Arts, *Manet,* 1884.

This drawing (c. 1862–63) is contemporary with the painted sketch, *Déjeuner sur l'Herbe,* in the Courtauld Collection, which is probably after the same model.

PISSARRO, CAMILLE

1830 St. Thomas, W. Indies—Normandy—Paris 1903.

994 Les Débardeurs, Rouen

Lent by **Lucien Pissarro, London.**

Men shovelling coal from a heap on the quay into baskets which are being carried on board ship. Signed and dated: *C. Pissarro, '93.*

Charcoal. 9⅛×11⅞ in. (23.2×30 cm.).

Coll.: The Artist.

Exhib.: Leicester Galleries, 1931.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

995 Portrait de Vallier

Lent by **Paul Rosenberg, Paris.**

A man with folded hands, in profile to right, wearing a large hat.

Pencil and watercolour washes. 18⅞×12½ in. (48×32 cm.).

Lit.: Rivière, *P. Cézanne,* 161 (repr.); Vollard, *P. Cézanne,* 1914, 138 (repr.).

Drawn in 1906.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

996 **La Montagne Ste-Victoire**

Lent by BERNHEIM-JEUNE, PARIS.

The mountain rises in the form of a broad pyramid in the centre of the composition. Trees in the foreground.

Pencil and watercolour washes. 17½×23½ in. (44·5×59.5 cm.).

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

997 **La Sortie du Bain**

Lent by the EARL OF SANDWICH, HINCHINGBROOKE.

Woman in her bath, turned to the left. Degas studio stamp.

Black and blue chalk with brown watercolour wash. 9⅝×12⅛ in. (24.5×31 cm.).

Exhib.: Amsterdam, *V. Van Gogh en zijn Tijdgenooten*, Sept.–Oct. 1930.

Lit.: *Country Life*, March 23rd, 1929 (repr.).

Study for pastel in Viau Collection, repr. in P. Lafond, *Degas*, 1919.

DEGAS, EDGAR

1834 Paris—Italy—America—Paris 1917.

998 **Marguerite de Gas, Enfant**

Lent by MARCEL GUÉRIN, PARIS.

Marguerite de Gas, afterwards Mme. Fèvre, as a child, c. 1854–55. Head only, turned three-quarters to left, the hair in a net.

Red chalk on yellowish paper. 10⅜×7⅞ in. (26.5×20 cm.).

Coll.: Fèvre.

Exhib.: Louvre (Orangerie), *Degas Portraitiste et Sculpteur*, 1931 (80).

MANET, ÉDOUARD

1832 Paris—Paris 1883.

999 **Étude pour "La Toilette"**

Lent by SAMUEL COURTAULD, LONDON.

Woman seated, with maid holding a towel.

Red chalk. 11⅜×8¼ in. (29×21 cm.).

Lit.: *Vasari Soc.*, 2nd Ser., xi, 15 (repr.).

Study for the etching of 1862 (Moreau-Nélaton, No. 9).

MONET, CLAUDE

1840 Paris—Le Havre—London—Giverny (Seine) 1926.

1000 Cabane de Pêcheurs

Lent by Durand-Ruel, Paris.

A hut near the edge of a dip; the sea behind. Signed: *Claude Monet.*

8¼×16⅝ in. (21×27 cm.).

Drawn in 1882.

PISSARRO, CAMILLE

1830 St. Thomas—Normandy—Paris 1903.

1001 Jeune Paysanne

Lent by Dr. Georges Viau, Paris.

Standing figure, turned towards right, of a young peasant woman resting her left hand on her hip. Signed: *C.P.*

Pastel. 18½×11⅞ in. (46·5×30 cm.).

Coll.: Bonin-Pissarro.

CÉZANNE, PAUL

1839 Aix-en-Provence—Paris—Aix 1906.

1002 Les Maisons

Lent Anonymously.

A cluster of houses, with a large building on the extreme right. In the foreground dunes or waste lands.

Pencil and watercolour washes. 12×18½ in. (30·5×47·0 cm.).

Coll.: Jos. Hessel; Fabre.

Exhib.: New York Museum of Modern Art.

SEURAT, GEORGES

1859 Paris—Paris 1891.

1003 La Promenade

Lent by C. M. de Hauke, Paris.

A man and woman, seen in profile, are walking under a sunshade, which is held by the woman. Trees in the background.

Black chalk. 11⅝×9 in. (29.5×22.8 cm.).

Study for *La Grande Jatte* in the Chicago Museum: cf. the painted study for the picture (No. 523 of the present Catalogue).

RODIN, AUGUSTE

1840 Paris—Brussels—Italy—Meudon 1917.

1004 Femme nue

Lent by the Musée Rodin, Paris.

Figure of a Nude Woman, standing. Signed: *A. Rodin.*

Pencil and watercolour washes. 14½×10⅝ in. (37×27 cm.).

HOUDON, JEAN-ANTOINE

1741 Versailles—Paris—America—Paris 1828.

1005 Joseph Balsamo, Comte de Cagliostro

Lent by GERMAIN SELIGMANN, PARIS.

The celebrated Adventurer. Signed : *Houdon f. 1786.*

White marble. 31¼×23 in. (79.5×58.5 cm.).

Coll. : Marquis of Hertford ; Sir Richard Wallace ; Sir John Murray Scott ; Lady Sackville-West.

Exhib. : Paris, *L'Art au XVIII^e Siècle*, 1883 (250) ; Paris, *L'Art sous Louis XIV et Louis XV*, 1888 (77) ; Paris, *Marie-Antoinette*, 1894 (212) ; Paris, *Cent Pastels*, 1908 (131).

Lit. : Yriarte, *Chronique des Arts*, 1888, 292 ; *Les Arts*, 1908, No. 82, 6 (repr.) ; Funck Brentano, *L'Affaire du Collier*, 1901 (repr.) ; Giacometti, *Houdon*, 1929, ii. 25 (repr.) ; Brière, *Mem. Soc. Hist. Art Franç.*, 1913, 397 ; C. H. Hart and E. Biddle, *Jean-Antoine Houdon*, 1911, 272 ; Giacometti, *Houdon*, 1929, ii, 29 (repr.).

The bust was acquired at a sale c. 1860 ; at the same time another statue was presented to the Museum of Aix by J. B. Bourguignon de Fabregoules. The origin of both are uncertain, but it is known that a bust of Cagliostro was in the Temple built by the Freemasons for Egyptian rites, and also that the Cardinal de Rohan, admirer and dupe of Cagliostro, owned a marble bust of him. The two busts are very alike, with slight differences. That of Aix, carved from inferior marble, has a veining which spoils the face. A cast was in the Houdon sale, 1818. Another is in the Staelli Collection, given by Cagliostro to his lawyer, Maître Thilorier.

CHARDIN, JEAN-BAPTISTE-SIMEON

1699 Paris—Paris 1779.

1006 Dame lisant, avec Enfant

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

A young woman reading, in an armchair, her feet on a stool beside which a little girl is playing. Old inscription : *Fait pour Mad. de Pompadour chardin.*

Black chalk with pink and blue pastel, heightened with white. 9⅝×11⅜ in. (24.6×28.8 cm.).

Lit. : J. Meder, *Handzeichnungen franz. Meister des 16–18 Jahrh.*, 1922, pl. 15.

CHARDIN, JEAN-BAPTISTE-SIMEON

1699 Paris—Paris 1779.

1007 Dame écrivant, avec Enfant

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

A young woman in a low chair, her body almost full face, her head in profile to the left, dips her pen in the inkpot of a writing-desk and rests her feet on a stool beside which a little girl is playing with a dog. Old inscription : *Fait pour Mad. de Pompadour chardin.*

Black chalk with pink and blue pastels heightened with white. 9¾×11¼ in. (24.6×28.6 cm.)

Lit. : J. Meder, *Handzeichnungen franz. Meister des 16–18 Jahrh.*, Albertina, 1922, pl. 16.

FRÉMINET, MARTIN

1567 Paris—Fontainebleau—Paris 1619.

1008 Jeune Homme Assis

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Young Man, three-quarters to right, sitting on a chair, leaning on his left arm and holding an open book in his right hand. A lute and a book of music lie on a table. A cat at his feet. Signed : *Martin freminet de Paris.*

Red chalk and pen. 9×7$\frac{5}{16}$ in. (22.8×18.5 cm.).

Lit. : Schönbrunner and Meder, *Albertina Publication*, pl. i ; P. Lavallée, *Le Dessin Français du XIII*^{e} *au XVI*^{e} *Siècle*, 120, No. 92, pl. lxx.

Probably drawn in Italy, 1589–1600.

PORTAIL, JACQUES-ANDRÉ

1695 Brest—Versailles 1759.

1009 La Brodeuse

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

A lady doing a large piece of embroidery mounted on a frame. A young woman and a youth are watching her.

Red and black chalks. 11⅜×11¾ in. (28.9×29.8 cm.).

Lit. : J. Meder, *Die Handzeichnung*, 1919, 133 (repr.).

BELLANGE, JACQUES

15.. Nancy—worked about 1602–1617.

1010 Les Saintes Femmes au Tombeau

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

The Holy Women at the Sepulchre. Inscribed: *Pierre belange.*

Red chalk. 8⅝×6⅞ in. (21.8×17.5 cm.).

Lit.: Schönbrunner and Meder, *Albertina Publ.*, pl. 16; Leporini, *Die Stilentwicklung der Handzeichnung*, pl. 176; L. Demonts, *Bull. de la Soc. de l'Hist. de l'Art Français*, 1909, 275; P. Lavallée, *Le Dessin Français*, 1909, 275; P. Lavallée, *Le Dessin Français du XIIIe au XVIe Siècle*, 1931, 125, No. 101, pl. lxxviii.

Bellange also treated this subject in an engraving differently composed (cf. Dvorak, *Kunstgeschichte als Geistesgeschichte*, 271, and P. Lavallée, *loc. cit.*).

CALLOT, JACQUES

1592 Nancy—Rome—Florence—Nancy 1635.

1011 La foire de Madonna della Impruneta près Florence

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

In the left foreground several figures, one mounted, watching a charlatan; market booths on the square, and in the background the blurred silhouette of buildings. To the right a house with a flag.

Pen and bistre wash, squared with pencil. 8×15½ in. (20.4×39.4 cm.).

Coll.: Prince de Ligne.

Lit.: L. Kahn, *Handzeichnungen J. Callot*, 1923, 97, 98, 43 (repr.); J. Meder, *Handzeichnungen franz. Meister des 16–18 Jahrh.*, 1922, pl. 35.

Drawn about 1620. Preliminary sketch for Callot's engraving of 1620 (Meaume 624).

NATOIRE, CHARLES-JOSEPH

1700 Nîmes—Rome—Castel Gandolfo 1777.

1012 Académie d'une femme au tambourin

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

Study of a Woman with a Tambourine. She is seated, her body in profile to the right, her head almost full face. She holds up a tambourine with her left hand and strikes it with her right.

Black and red chalks, with touches of red pastel and heightened with white. 10⅞ × 8 in. (27.5 × 20.4 cm.).

Lit.: J. Meder, *Handzeichnungen franz. Meister des 16–18 Jahrh.*, 1922, pl. 8.

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

1013 La Cour d'une Maison

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

The Courtyard of a House. Steep steps lead up to the entrance; in centre, a well.

Black chalk. 9⅜ × 13⅝ in. (23.8 × 34.6 cm.).

BOUCHER, FRANÇOIS

1703 Paris—Rome—Paris 1770.

1014 L'Immaculée Conception

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

The Immaculate Conception. The Virgin, supported by many angels, stands on clouds from which appears a crescent moon.

Pen and Indian ink, washed pink, over black chalk. 15⅜ × 9¼ in. (39 × 23.4 cm.).

Lit.: Schönbrunner-Meder, *Albertina Publication*, pl. 1335.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

1015 La grande allée de Cyprès de la Villa d'Este à Tivoli

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

The great cypress avenue of the Villa d'Este, Tivoli. A wide path between two hedges and two lines of magnificent cypresses leads to the stairway and terraces of the Villa d'Este. On the path a peasant woman with a donkey and dog, another with a child. Signed: *fragonard.* Inscribed: *vue de la Villa D'Este à Tivoli.*

Bistre wash. 18¼ × 13⅜ in. (46.0 × 34.0 cm.).

Exhib. : Paris, Galerie Seligmann, Hôtel de Sagan, *Dessins de Fragonard*, 1931 (82).

Lit. : *Catalogue de l'Exposition des Dessins de Fragonard, Gal. Seligmann*, 1931, 46, No. 82 ; J. Meder, *Handzeichnungen franz. Meister des* 16-18 *Jahr. in der Albertina*, 1922, pl. 31.

Probably drawn about 1760 during the artist's first visit to Italy. A large sanguine drawing in the Musée de Besançon (Paris Coll.) shows the same composition, and was probably executed immediately before this. The Villa d'Este gardens were frequently drawn by Fragonard.

GREUZE, JEAN-BAPTISTE

1725 Tournous—Paris 1805.

1016 Tête de jeune fille

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Head of a Girl, full face, wearing a cap and with head bent forward and to the left.

Black, red and white chalks and stump. 13⅜×13¼ in. (33.8×26 cm.).

Lit. : J. Meder, *Handzeichnungen franz. Meister des* 16–18 *Jahrh., Albertina*, 1922, pl. 21.

Study for the picture, "Le Repas partagé," formerly in the possession of the Duc de Praslin, and engraved by Maleuvre in 1772.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

1017 Marguerite Gérard lisant

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

The sister-in-law, pupil and model of the painter reading a book resting on a stand.

Bistre wash over black chalk. 17¾×13⅜ in. (45×34 cm.).

Exhib. : Paris, Galerie J. Seligmann, *Dessins de Fragonard*, May, 1931 (59).

Lit. : Schönbrunner and Meder, *Albertina Publication*, pl. 255 ; J. Meder, *Handzeichnungen franz. Meister des* 16–18 *Jahrh., Albertina*, 1922, pl. 27.

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

1018 Jardin à Tivoli

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

A view in the garden of the Villa d'Este at Tivoli; a colonnade on a terrace, overgrown by trees. On the right are four statues. Inscribed: *Roma 1774*, below near centre, and also in a different hand: *fragonard du Cabinet de M de Levi*.

Brush and bistre wash. 11⅛×14½ in. (28.5×36.5 cm.).

Exhib.: Galerie J. Seligmann, Paris, 1931, No. 76.

Lit.: J. Meder, *Handzeichnungen französischer Meister des* 16-18 *Jahrh., Albertina*, 1922, pl. 32.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

1019 La Villa Madama

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

The Villa Madama. A bridge on which a road is carried leads to a portico on the left. Inscribed on a tablet on left: *Villam Madama Delineavit Romae H. Roberti 1760*.

Watercolours and pen and ink over preliminary work in black chalk. 13⅜×17⅞ in. (34.5×45.5 cm.).

Companion drawing to No. 1021. Engraved in colours by Janinet in 1777–8 (Beraldi 85).

FRAGONARD, JEAN-HONORÉ

1732 Grasse—Paris—Rome—Paris 1806.

1020 Portrait présumé de Rosalie Fragonard en Savoyarde

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Supposed portrait of Rosalie Fragonard as a Savoyard. Half-length, holding in her right hand a box containing a marmot.

Bistre wash and watercolours. 10¼×8⅓ in. (26×21 cm.).

Exhib.: Paris, Galerie J. Seligmann, *Dessins de Fragonard*, 1931 (61).

Lit.: Schönbrunner and Meder, *Albertina Publication*, pl. 362; J. Meder, *Handzeichnungen französischer Meister des* 16-18 *Jahrh., Albertina*, 1922, pl. 25.

ROBERT, HUBERT

1733 Paris—Rome—Paris 1808.

1021 La Fontaine de la Villa Sacchetti

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

A fountain with an elaborate architectural background in classical style. Inscribed on a tablet to left: *1760 Robert Romae.*

Watercolours and pen and ink over preliminary work in black chalk. 13½×17⅞ in. (34·5×45·5 cm.).

Companion drawing to No. 1019. Engraved in colours by Janinet in 1778 (Beraldi 86).

ADDITIONAL ITEMS IN ARCHITECTURAL ROOM.

CLAUDE GELLÉE, called LE LORRAIN

1600 Chamagne (Lorraine)—Rome 1682.

1022 The "Liber Veritatis"

Lent by HIS GRACE THE DUKE OF DEVONSHIRE, CHATSWORTH.

Collection of two hundred drawings, mounted and bound in an oblong folio volume.

In pen and wash heightened sometimes with white.

The majority of the drawings are 7¾×10¼ in. (19.5×26 cm.).

The smallest is 6⅝×8¾ in. (16.5×22.5 cm.).

Lit.: Dezallier d'Argenville, *Abregé de la vie des plus fameux peintures*, 1762, iv, 59. Richard Earlom, *Liber Veritatis*, 2 vols., 1777 (reproductions in mezzotint).

The volume was entailed by Claude to his nephews and nieces. On the lapse of the entail it was bought by the second Duke of Devonshire, early in the 18th century, and has been in the possession of the family ever since.

The earliest reference to the so-called *Liber Veritatis* was made by Filippo Baldinucci, in his *Notizie de' Professori del Disegno* (1684–1728). He relates that Claude called the series his *Libro d' Invenzioni* or *Libro di Verità*, and started it at the time when he received his commissions from the King of Spain, about 1648. At this period of his growing popularity copies and imitations of his work appeared in commerce, and, according to Baldinucci, Claude made a drawing of every picture that left his studio, with notes of date, purchaser and price, so as to have a record and definite evidence if a picture should be brought to him later for confirmation of authenticity. Baldinucci, who probably met Claude in his latest years, is likely to be in the main correct, but the statement should perhaps be qualified to some extent, especially in relation to pictures done before 1648. For these Claude no doubt inserted studies rather than drawings made purely as a record of work done.

BOUCHER, JEAN

1658 Bourges—Rome 16....

1023 Satyre caressant une Nymphe

Lent by the École des Beaux-Arts, Paris.

Half-length figures of a satyre and nymph, probably drawn from the antique. Inscribed : *Boucher me fecit Romae 1600.*

Red chalk. 6⅝×8½ in. (17×21.6 cm.).

Coll. : Masson.

Exhib. : École des Beaux-Arts, 1917, No. 164.

Lit. : P. de Chennevières, *Recherches sur....quelques Peintres provinciaux,* ii, 100-101 ; P. Lavallée, *Le Dessin français du XIII*^{e} *au XVI*^{e} *Siècle,* 127 (repr.) ; *Revue de l'Art,* 1927, ii, 163.

POUSSIN, NICOLAS

1594 Villers-les-Andelys—Paris—Rome—Paris—Rome 1665.

1024 Nymphes et Amours

Lent by the École des Beaux-Arts, Paris.

Two amoretti, mounted on goats, fighting. Behind, to left, two nymphs. Inscribed on the back : *Du Poussin, 1630.*

Pen and bistre and bistre wash. 7¾×11⅛ in. (20.1×28 cm.).

Coll. : Spencer ; His de la Salle ; Armand-Valton.

Exhib. : École des Beaux-Arts, 1879, No. 447.

Lit. : *Gazette des Beaux-Arts,* 1889, 79 ; Ch. Martine, *Dessins de Poussin,* 1921, pl. 25.

LECLERC, SÉBASTIEN, le Vieux

1637 Metz—Paris 1714.

1025 Académie des Sciences et des Beaux-Arts

Lent by the École des Beaux-Arts, Paris.

In a courtyard surrounded by arches a number of people are engaged in scientific experiments. Signed : *Leclerc.*

Pen and Indian ink wash. 8×13⅞ in. (20.3×35.2 cm.).

Coll. : Le Soufaché.

Preliminary design, later modified, for the engraving Jombert 263.

PATEL, PIERRE, le Vieux

c. 1605—Paris—1676.

1026 Paysage composé

Lent by the École des Beaux-Arts, Paris.

Imaginary landscape, with a ruined classic portico on the right. Inscribed in ink : *Patel f.*

Black chalk with watercolour and body-colour. 9¾ × 18 in. (25.9×45.8 cm.).

Coll. : Desperet ; Armand-Valton.

Exhib. : Château de Maisons-Laffitte, 1929, No. 84.

COYPEL, NOËL-NICOLAS

1690 Paris—Paris 1734.

1027 Académie de Femme

Lent by the École des Beaux-Arts, Paris.

Nude woman standing, seen from the back, the left arm raised.

Red, black and white chalks on grey paper. 14¾×8¾ in. (37.5 ×22.3 cm.).

Coll. : Desperet ; Armand-Valton.

Lit. : P. Lavallée, *Dessins de XVIII^e Siècle à la Bibliothèque de l'École des Beaux-Arts*, 1928, 32 (repr.).

Study for the picture *Alliance de Bacchus et de Vénus*, engraved by Le Bas.

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